MUSICAL

COURIER

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ACCOMPANIST & COACH

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ELISABETH SCHWARZKOPF

Town Hall Debut—Harold C. Schonberg in *The New York Times*:
"What they heard . . . let it be said at the outset, were some superb accompaniments by Arpad Sandor."

Miles Kastendieck in *The New York Journal-American*:
"The generous program was enhanced by the accompanying of Arpad Sandor. He rose to the occasion, gave Miss Schwarzkopf sympathetic support and helped crown the event an artistic triumph."

Claudia Cassidy in *The Chicago Tribune*:
"With Arpad Sandor superbly at the piano . . ."

New York—Hugo Wolf Program. Ross Parmenter in *The New York Times*:
"Arpad Sandor was the sensitive accompanist. One noticed his playing especially in the piano preludes of the songs. In every case he set the mood and character of the selection for the singer which enabled each little miniature drama to make its right effect."

Felix Borowsky in *The Chicago Sun*:
"It should be declared, however, that the applause which was so abundant . . . was not only for wonderful singing but for the scarcely less wonderful piano accompaniments provided by Arpad Sandor."

Albert Goldberg in *The Los Angeles Times*:
"Arpad Sandor's accompaniments were an integral and treasurable part of the evening's pleasures."

George Kidd in *The Toronto Telegramme*:
"The work of Arpad Sandor at the piano made this recital the highlight of any musical season."

John Harvey in *The St. Paul Pioneer Press*:
"To round things out, Arpad Sandor's accompaniments were marvels of sensitivity and interpretative integration with the singer."

John Rosenfield *in The Dallas Morning News*:
"Too late we reach Arpad Sandor, the pianist, who was recognized as the soprano's partner and not her accompanist. His deep and sensitive feeling, his discreet but never subdued dynamic range, the helpful pulse of his left hand contributed their vital share to the effective Lieder evening."

Thomas Archer in *The Montreal Gazette*:
"'Music for a while shall all your cares beguile.'" And this was due not only to the singer, but also to that very fine pianist, Arpad Sandor. Any reviewer, I think, will agree that Mr. Sandor's recital role invariably gets inadequate treatment. I can only sum it up by saying he was the perfect team-mate and that he seemed to inspire Miss Schwarzkopf as much as she inspired him."

Cyrus Durgin in *The Boston Daily Globe*:
"Miss Schwarzkopf shared the applause with Arpad Sandor for his superlative accompaniments."

***The Seattle Post-Intelligence*:**
"For her concert she had an accompanist of the highest caliber in Arpad Sandor."

Fred Lissfelt in *The Pittsburgh Sun-Telegraph*:
"The splendor of this concert was further made possible by Arpad Sandor at the piano, in the truest sense of a collaborating artist."

Alex Joiner in *The Atlanta Constitution*:
"Miss Schwarzkopf's accompanist is an extremely accomplished pianist and between them they concealed to perfection the elaborate technical difficulties involved in the program."

Weldon Wallace in *The Baltimore Sun*:
"It also marked the playing of accompaniment as fine as any we remember having heard. Arpad Sandor kept the piano in perfect equipoise with the voice."

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Seventy-fifth Year
April, 1955

FROM THE EDITOR'S DESK...

A Pleasant Shock

■ *The Agony of Modern Music*, a recent book by Henry Pleasants, has exploded on the musical world with the force of a bombshell. Certainly no book on a musical subject in recent years has created so much controversy. Indeed, author and publisher (Simon & Schuster) probably expect impressive sales figures on the strength of the item's shock value. Mr. Pleasants, it would seem, is a self-appointed undertaker who exhibits a disturbing eagerness to bury the cadaver of modern music. Although we leave a full appraisal of the book in the competent hands of our book reviewer, Mr. Harold Schonberg, who will have his say in a subsequent issue, we do feel inclined—even obligated—to take exception to some of the author's conclusions. Namely: "Serious music is a dead art. . . . The last really modern serious composer, modern in the sense that he spoke with the full authority of the cultural forces of his time, was Wagner. . . . Modern music is not modern and is rarely music. . . . For down deep in his heart he [the composer] knows that jazz is modern music—and nothing else is! . . . There is more real creative musical talent in the music of Armstrong and Ellington, in the songs of Gershwin, Rodgers, Kern, and Berlin, than in all the serious music composed since 1920." In short, if we understand Mr. Pleasants correctly, he is saying: Since the serious contemporary composer exerts no mass appeal, he is all washed up.

To be sure, there are conclusions in the book with which we agree, but those we have quoted are at best only half-truths, which is one reason why the book is so seductive. Another reason is that Pleasants' opinions are delivered with a sort of blasé infallibility proper to a papal decree and with very flimsy arguments to support them. He does not, for example, sufficiently take into consideration the different kinds of audiences that have obtained in different eras. "Popular approval," after all, has meaning only in terms of the social complexion of the audience. Even granting that a preponderance of serious music written in the 20th Century deserves no more than it usually gets, a single hearing, is in no way an admission that major, and in the long run perhaps even "popular," compositions have not been produced in those years. We would nominate Vaughan-Williams' Fourth and Sixth Symphonies, Bartok's final quartets, Bloch's Concerto Grosso, Copland's "Appalachian Spring." Moreover, Pleasants misrepresents the case when he fails to distinguish between the popular lifetime of single jazz compositions and the real (or fancied) permanence of jazz as a style of composition. (We might venture a guess that the mortality rate of individual jazz compositions is even higher than it is for serious works.) As for the author's contention that jazz is now the only truly modern music and the only logical direction for music of the future, we think it is pretty obvious that jazz and serious music, far from being mutually exclusive, have reacted upon each other with vitalizing reciprocity.

One thing Mr. Pleasants *has* made abundantly clear—he prefers jazz to serious music. Be that as it may, we are not alarmed about the future of serious music by such misguided voices, because we believe that so long as the creative urge is strong, serious music will be a major expression of the human spirit. Indeed, we are indebted to Mr. Pleasants for causing so much critical ink to flow in behalf of a matter that touches us so vitally. If the result is a thorough revaluation of the status of music today, by audiences and composers alike, we will have derived much good from Mr. Pleasants' unpleasantries.

Gid H. Waldorf

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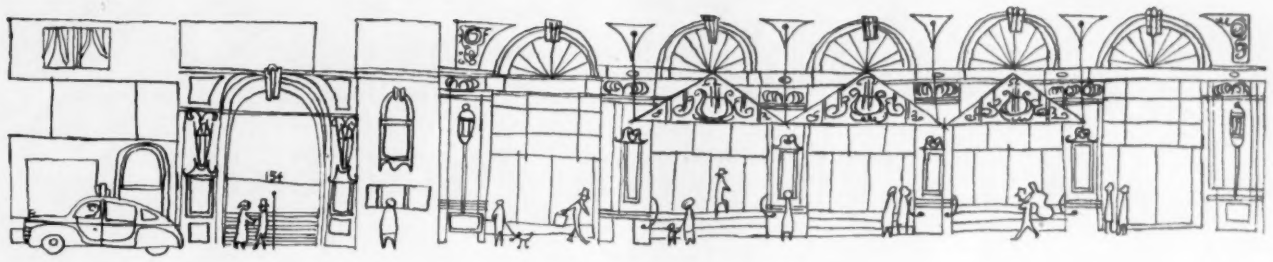

■ So it's April Fool's (or is it just April Fool?) Day. We are not, however, funnin' when we say: "Congratulations to the Chicago Orchestral Association and to Fritz Reiner in particular, for having reengaged **George Shick** as Associate Conductor for the 6th consecutive season, come October, 1955." And we're not making jokes either, but are indeed pleased to offer our gentle readers the following—it came to our Chief Critic and Editor (what other magazine or paper has an acknowledged "Chief Critic"?) from Humphrey Doulens: **"Maryla Jonas,** the concert pianist, has recovered from a rare blood disease that made her an invalid for more than three years, and will play again next season, it was announced yesterday [Mar. 13] by her managers, Coppicus, Schang & Brown of 113 West 57 St. Madame Jonas, who made a spectacular American debut at Carnegie Hall on Feb. 25, 1946, collapsed on the same stage in one of her last appearances in Jan. 1951, which marked the beginning of the illness which baffled her physicians for many months." (Quite a sentence there, Mr. Doulens.) "It is now disclosed that Madame Jonas was a victim of generalized monoliasis. There are medical records of only a few cases of this disease, and Madame Jonas is the only survivor. The noted pianist began to respond to treatment about six months ago, her managers state, and was well enough to practice a few hours a day in the autumn. The actual date of her return to public appearance has not been decided." Well, bless Maryla Jonas, and let music lovers everywhere rejoice. . . . Also for rejoicers: the good news of **Jennie Tourel's** impending nuptials. Jennie's to Marry Dr. Harry Gross, and (to talk like that certain Hollywood columnist) she's divinely happy. So is the doctor. Jennie sang even more beautifully at her last concert than she has in years, and she looked more beautiful. When Ubiquitous asked her what was making her even greater than heretofore, she introduced the doctor and announced her engagement. Jennie sang three Offenbach songs during her concert (and later at a lovely party given by the Phillipses). . . . The songs were superbly versioned into English by Marc Blitzstein and reversioned back into Offenbach by Tourel. The Tourel-Blitzstein-Offenbach combination is a musically enchanting one. Suggestion: couldn't some enterprising producer arrange to put on "The Grand Duchess of Gerolstein" in an English version by Blitzstein, with Tourel? What about those bright boys who have the Bijou Theatre? There's not only delight but money in this idea. . . . And while we're on opera of one density or another: Dear Miss **Gloria Lane,** you have an extraordinary singing apparatus and you have projection, but why, Miss Lane, do you insist on tangling your long midnight black tresses up in everything you do? What about taste, Miss Lane? How come you didn't feel that your flowing locks weren't necessary to the flow of Monteverdi? . . . We have a little note which tells us that on June 1, 1955, the **Musical Courier** will have its Diamond Jubilee International Issue on the stands—1880-1955. Big glittery number's being hatched. . . . To vocalists: Do not forget that applications for 1955 **Marian Anderson Scholarships** are being accepted. If you sing seriously and are between the ages of 16 and 32, get your application in before May 31 and you will be auditioned early in October. The effort's well worth the effort: First Prize is $1,000 and there are other prizes. More than 50 singers have been helped on their way (or should this be ways?) by the Fund. Among those who've benefited: **Camilla Williams, Genevieve Warner, Rawn Spearman, Mattiwilda Dobbs.**

■ So it's to be the battle of the divas in Chicago, come this autumn. **Callas** is to open The Lyric Theatre of Chicago's season with "Puritani." At the present moment it's "Puritani," but we have heard rumors about a possible "Medea." During the season Callas is to do six performances. The battle occurs when Tebaldi makes her Chicago debut, and it seems very possible that this will occur during the same season and under the same management. Friendly gossips (not even disguised as little birds) tell me that the Chicago Lyric has signed La Divina Renata and that she and La Superba will sing on alternate nights. I doubt the "alternate nights" idea, but I do not doubt that **Carol Fox** and **Lawrence Kelly** have, if they've made up their minds, signed Tebaldi. They seem able to perform all sorts of miracles, even the miracle of making Chicago once again one of the world's ranking operatic centers. Well, their next season promises to be like the golden days of feudin' and fightin' between the Manhattan and the "Met" in N.Y.C., but this golden-voiced war will transpire under one heaving roof. Chicago in Nov. '55 looks even more interesting than Vienna in Nov. '55—or maybe it just seems that way now.

■ Congratulations to **Louis Horst** on receiving this year's Capezio Award "for his unique contribution to the modern dance as composer, accompanist, teacher, critic and general force for progress." There ought to be more awards for "general forces." Horst richly merits the award, for he has labored mightily and modestly all these years. The luncheon at which Horst was honored was a real love feast: everybody was so pleased with the judges' decision. . . . Just heard via the telephone: **Inge Borkh's** been signed by the Chicago Lyric—probably to do her stunning (we mean that word in the most accurate dictionary sense) "Salomé." So that makes Callas, Borkh, probably Tebaldi, probably Steber. . . . Oh yes: the **Steber** Berlioz recording with Mitropoulos is magnificent. There's something new in Steber's voice. It is now a very beautiful voice beautifully used.

■ Good luck to **Jean Madeira** on her very heavy music festival summer: England, Belgium, Austria, Germany, Italy. She rejoins the "Met" in Jan. 1956. . . . Anyone who's read this far will want to read **Charles Munch's** "I Am a Conductor" (Oxford University Press). It is not only for the tyro conductor but for everyone even remotely interested in music. Munch is a great conductor. With "I Am a Conductor" he also shows that he is an honest, sprightly writer. See you on May Day with all sorts of goodies. UBIQUITOUS

LISTENING WITH BOTH EARS

By FRED GRUNFELD

The Great Rossini Riddle

THE arrival of Angel's new recording of *L'Italiana in Algeri* turned our thoughts Rossini-ward. With all its effervescence and sparkle it's just the sort of tonic required in these days of high seriousness—a gem of an opera buffa, in a gem of a recording (Simionato, Valletti, Petri and others of La Scala, under Giulini). Incredible, almost, that a 21-year-old could have created such a triumph of the comic spirit. At that age even Mozart hadn't done anything to compare with it.

More baffling, though, than Rossini's early ripening is the suddenness with which he turned off the stream of music that flows through all his operas. The facts, simple enough, have no parallel anywhere in the history of music, and apparently lack a convincing motive. Rossini, at 38 the lion of the opera world, composer of 38 operas including *The Barber, Cinderella,* and *William Tell* (his last, a beautiful score, fortunately available in a Cetra album), and with a contract in his pocket for four more of the same, turned on his heel in 1830, called it quits and went into retirement with hardly so much as a look over his shoulder. Eventually he settled in Paris to live out most of his remaining 39 years as a *bon vivant* who, in Heine's words "strolled down the boulevard des Italiens with a smiling face and a caustic tongue." He composed two works for the church in those years, and upwards of three hundred trifles which he dismissed lightly as "sins of my old age." They were good enough to be made the basis of *La Boutique Fantasque,* and as Sacheverell Sitwell says, even these pieces sometimes scrawled on the back of menus, reveal Rossini at his best: "All his qualities and the full breath of his personality appear in the very smallest. . . ." So it was not a question of Rossini's being played out, as he himself later tried to suggest, insisting that "I should not so soon have hung my lyre on the wall [were it not that] music needs fresh ideas; I am conscious of nothing but lassitude and crabbedness."

Stendhal, author not only of *The Red and the Black* but also of the first Rossini biography, provides another clue to "the Great Renunciation" in his correspondence. Writing to a friend in 1819: "I saw Rossini yesterday upon his arrival. He will be 28 years old next April. He wants to quit working at 30." Was Rossini, then, nothing more than an operatic business man, yearning to get away from it all? The quality of his music argues against it.

He himself refused to discuss his reasons even with close friends. As an old man he developed a stock answer for the curious: Music cannot escape the influence of the times we live in, and ours are wholly concerned with steam, rapine, and barricades—he wanted no part of that. At the same time, he encouraged the notion that sheer laziness was at the bottom of it all, pleading a lifelong passion for idleness. "The forty operas you've composed hardly bear that out," one of his admirers retorted. "That was a long time ago. We ought to have come into the world with pack-thread instead of nerves . . . but let's drop the subject." Francis Toye (after Stendhal, Rossini's most readable biographer) bases his explanation on three main points: that the composer's nerves were shattered at the time of the renunciation; that the Meyerbeer vogue annoyed him and made him hesitate to stake his hard-won reputation on the success of future operas; and, finally, that he must have felt, with Heine, that "a genius, conscious of having produced his finest work, is satisfied."

All these plausible solutions to the mystery seemed somehow to fall short of the compelling reason for Rossini's unprecedented behavior. And why was he so secretive about his motive? The problem called for a psychologist. Thereupon we consulted the only "historical psychologist" we know of, a gentleman of vast musical interests who is also an amateur violinist. Dr. Frank Victor, whose method of procedure is revealed in the title of his most recent book, *Handwriting: A Personality Projection,* is one of a handful of trained scientists in a field densely populated with charlatans, and is currently at work on a monograph of Beethoven's personality as he finds it expressed in his handwriting (some of his researches are to appear in the forthcoming Beethoven Encyclopedia of Dr. Paul Nettl). He usually works with a composer's holographs in one hand and the biographical data in the other. His theory of grapho-analysis is too complex to be detailed in this space, but his conclusions about Rossini may be summarized about as follows:

The composer had a strong mother-fixation. "Biographers, even today, would hesitate to use that word, but Toye supports my deduction when he writes: 'Rossini adored his mother in life and worshipped her memory in death,' and again, 'he adored her to an extent that was almost abnormal.' It *was* abnormal." Seeking his mother-image in every woman he loves, such a man is doomed to disappointment as the search drives him on. Loneliness may force him into marriage—an older woman, usually—but the image, and his happiness remain elusive. It was at his mother's behest that Rossini married his first wife, Isabella Colbran, a singer seven years his senior, with whom he was soon at loggerheads. Later he met and married a French *demi-mondaine* who "mothered" him for the rest of his life. By that time, his beloved mother had died, and it was this blow, thinks Dr. Victor, that led to the great renunciation, citing various specimens of handwriting. "And is it any wonder," he asks us, "that in his years of retirement the only sizable works he undertook to write were the final *Messe Solennelle* with which he made his peace with God, and—significantly—the *Stabat Mater?* There were outward reasons, but it all follows the pattern."

Left: Two Baltimoreans—Robert Weede, "Met" baritone, and Ruhl—are shown readying Rigoletto *for their home town Civic Opera. Center: Backstage after Ruhl's concert in the Argentine Theatre of Rome. From left: Alberta Suriani, Maria Caniglia, Vera Franceschi, Signora Di Gasperi (wife of the then Prime Minister), Maria Benedetti, Eddy Ruhl, and Tito Gobbi. Right: Giovanni Martinelli and Rosa Ponselle congratulate Ruhl for his performance as Des Grieux in* Manon. *Of this experience Ruhl said: "The first opera I ever saw was* La Juive, *in thissame theatre [the Baltimore Lyric], with these two great stars. I shall be eternally grateful for what I saw and learned from them."*

TROUBADOUR FROM BALTIMORE

By **MARY CRAIG**

WHEN one looks at Eddy Ruhl there comes an instinctive first thought: "This is it! Here is the romantic tenor of lyric-drama in person." Next question—"Can he sing?" He *can*. What better criterion than the judgment of Frieda Hempel, luminous star of the world's opera stage, who on hearing the young Baltimorean, exclaimed, "This is more like Caruso's voice than any I have ever heard!" When questioned as to weight and body of tone, the diva answered, "I'm speaking of the young Caruso, when I sang *Bohème* with him in Berlin."

This little episode has been quoted over protest. Eddy Ruhl, a determined young man, prefers to stand on his own feet and does not believe a career is built by comparisons with "greats" of a past era. He much prefers the comment made by his teacher, Aureliano Pertile, famed European tenor, "I never had a beautiful voice like you have, but I must teach you some tricks." Evidently he did, for last season (as we then wrote), Ruhl sang a sensational *Trovatore* with the Miami Opera Company, on the heels of two world-renowned Manricos.

Left: Maestro Pertile drapes Rhadames' mantle on the shoulders of his artist-pupil, with the comment: "I wouldn't do this for anyone but you!" Right: The "complete" costume for Ruhl's Aida *debut — which startled the natives here and abroad.*

Some time later he sang at the Music Hall (those high notes have to be kept oiled) four times daily, under the baton of Raymond Paige, a little excerpt from *Rigoletto* having to do with "changeable ladies." More recently he has been concertizing throughout the Midwest, and has just flown into New York for a short stay—a check-up with his teacher and voice guide, Eleanor McClellan, and a quick brush-up on roles with coach-conductor Carlo Moresco—before leaving for a Jacksonville, Fla., performance of *Trovatore* on Mar. 28.

Last April, Eddy Ruhl was "On the Cover," and he says, "It brought me luck." So we present the young American tenor again, with all sorts of good wishes, this time in the Troubadour costume. Although we have emphasized this particular role, Ruhl has sung others with equal success—the title role in *Faust*, Rhadames in *Aida*, the Duke in *Rigoletto*, Des Grieux in *Manon*, and Rodolfo in *Bohème*.

Ruhl has the looks and physical bearing for the stage, a flair for audience communication, and fire and endurance in his voice. When we hear of opera entrepreneurs spending solicited public donations on smart, squat importations of no more than ordinary talent—if that—we wonder why many gifted young Americans who have demonstrated outstanding abilities in performance both here and abroad are apparently unable to secure a commensurate hearing for lead roles in New York City. Eddy Ruhl is definitely in the first ranks of these young artists—but he has something else, too. Although he sings in velvet and gold apparel, I detect cold steel under that romantic appearance. The story of this troubadour is just begun. After all, Manrico could lure a princess from her gilded towers. But he was also a bitter fighter, and I have a prophetic feeling that the Count di Luna and several other villains will soon be in the process of getting their ears pinned back—but good.

"WHAT IS GOOD MUSIC?"

(The following article is reprinted from an address delivered at the University of Minnesota on November 9, 1954.)

By ERNST TOCH

WHEN, immediately after the First World War, the idiom of "New Music," as we called it then, or "Contemporary Music" as we call it now, started asserting itself more and more, those concerned with music —composers, performers, critics, and audiences alike—soon split into two antagonistic camps, the "reactionary" and the "progressive." In the course of heated discussions and controversies, however, one truism kept popping up: "There is no tonal and atonal music; there is only good and bad music." It was an easy and convenient way to mask one's own partisanship, to clear oneself of the accusation of formalism and blind partiality.

Of course there is only good and bad music. But I began wondering what would be the answer if one of these glib judges were confronted with the question: What exactly do you mean by good music?

Indeed, what is good art? Does the fact that I like a certain piece of music, or painting, or poetry make it a good piece of art. And aside from individual taste, what about the known differences in group tastes such as the taste of nations, generations, occupational groups like that of artists themselves? Even the same individual is apt to change his taste at different times toward the same object of art, as we all know from our personal experience. If taste is such a vague and fluctuating criterion, we must exclude it in our search for the right answer.

Nor will it help us to approach the subject from the viewpoint of what we call knowledge, technique, skill, and the like. I remember how vehemently I revolted when, at the time of my adolescence, Max Reger was generally proclaimed "the new Bach," "the Bach of our time," merely on the grounds that he developed a hypertrophy of the polyphonic style and poured out fugue after fugue. Even at the time of the real Bach, an amazing mastery of the contrapuntal style and fugal writing was common knowledge among his contemporaries. Why then was he alone, Johann Sebastian Bach, destined to be *loved* beyond the segregating confines of taste—individual, national, professional? Because of his knowledge, his technique? Is that what the music lover enjoys and appreciates? And how often had I heard a remark as silly as "What masterworks would Schubert have written, had he only had a chance to *study!*" or, certainly less silly, but equally beside the point: "I don't like Mr. X's music, though I must admit his superb technical skill." There is no such thing as technique *per se*, technique in a vacuum, as it were. If you dissect the eye, you can single out, say, the retina, which is certainly indispensable to the functioning of the whole eye, but is nevertheless impotent by itself, as is everything relative to technical matters in music composition. If you set out to study the technique of composition, remember that no amount of study will make you a composer unless you are one already.

Everything you can acquire, by volition, by study, by industry, is of the province of the brain. This is the province which is transferable, communicable from one individual to another, from teacher to pupil. At the same time it is ever changeable, indeed ever subject to change. Yet there is another province, wisdom, to which belongs everything that can *not* be acquired, neither by volition nor by study and industry, whose property or properties are ageless and unchangeable.

Good music has its roots in the ever ancient, ever new, ever timeless human soul. This is the province where no figures or numbers grow, no formulas, prescriptions, devices, techniques, systems, theories, fashions, or fads. It is the seat of naiveté, the womb of spontaneous conception, of inspiration, whereas the brain is the seat of consideration and reflection, of intellectual control, of reason.

Good music originates in the depths of the soul, travels from there to the mill, the well-equipped refinery, of the brain, continues over the manuscript paper and arrives in the soul of the listener. After completion of the "Missa Solemnis," Beethoven wrote on the title page of his manuscript: "Vom Herzen ist es gekommen, möge es zu Herzen gehen." (From the heart it came, may it go to the heart.)

This was confession, desire, and, at the same time, implicit causality. Good music is conceived in lust, matured in patience and faith, and given birth in blissful pain. Bad music is not conceived at all but constructed, knows nothing of patience and faith, and—heaven knows—no pain.

"One ought to wait," we read in Rainer Maria Rilke's autobiographical novel *The Notebook of Malte Laurids Brigge,* "and gather sense and sweetness a whole life long, and a long life if possible, and then, quite at the end, one might perhaps be able to write ten lines that were good. For verses are not, as many people imagine, simply feelings (those one has early enough)—they are experiences. For the sake of a single verse, one must see many cities, men and things, one must know the animals, one must feel how the birds fly and know the gesture with which the little flowers open in the morning. One must be able to think back to roads in unknown regions, to unexpected meetings and to partings one had seen coming; to days of childhood that are still unexplained, to parents whom one had to hurt when they brought one some joy and one did not grasp it (it was a joy for someone else); to childhood illnesses that so strangely begin with such a number of profound and grave transformations, to days in rooms withdrawn and quiet and to mornings by the sea, to the sea itself, to seas, to nights of travel that rushed along on high and flow with all the stars—and it is not yet enough if one may think of all this. One must have memories of many nights of love, none of which was like the others, of the screams of women in labor, and of light, white, sleeping women in childbed, closing again. But one must also have been beside the dying, must have sat beside the dead in the room with the open window and the fitful noises. And still it is not yet enough to have memories. One must be able to forget them when they are many and one must have great patience to wait until they come again. For it is not yet the memories themselves. Not till they have turned to blood within us, to glance and gesture, nameless and no longer to be distinguished from ourselves—not till then can it happen that in a most rare hour the first word of a verse arises in their midst and goes forth from them."

Good art is the kind of art in whose center stands man. Just as the product of geological transformation, after uncounted millenia, still reveals the primary substances prior to the transformation, stratification, petrification, so does the work of art, the work of *good* art, reveal, through the transforming alembic of the artist's mind, the very distillation of life, the distillation of memories, the memories of memories, when they have "turned to blood within us, to glance and gesture, nameless and no longer to be distinguished from ourselves."

"Aus meinen grossen Schmerzen mach ich die kleinene Lieder," says Heinrich Heine—out of my great agonies I make the little songs. And Beethoven writes in a letter to his friend Schuppanzig: "You ask me why I write music? What accumulates in my heart must come out, and this is why I compose." And *did* it come out? Did it reach the souls of the listeners when it sounded the first time?

We read in Romain Rolland's *Life of Beethoven:* "On May 7, 1824, the first performance of the Ninth Symphony took place in Vienna. The success was triumphal and assumed an almost seditious character. For when Beethoven appeared he was accorded five rounds of applause; whereas according to the strict etiquette of the city it was the rule to give three only for the entrance of the Royal family. The work aroused frantic enthusiasm. The people in the audience embraced each other and wept with emotion. Finally the police had to put an end to the manifestations." And this report is by no means the only one of its kind. There is a recent book by the Viennese musicologist Hans Rutz—*The Viennese Classics (Haydn, Mozart, Beethoven, Schubert) in documents of their contemporaries*—which impartially and dispassionately gives us the complete, unbiased picture of how these composers were thought of by their contemporaries, and there we find numerous documents, reports, and utterances similar to the one just quoted, along with those of the opposite side, just as we have it today and probably at all times. Anyway, such accounts as the one on the premiere of Beethoven's Ninth Symphony should give us something to think about. For all we are used to hear, or read, is that our great classics met only with misunderstanding, and misjudgment, if not downright contempt on the part of their contemporaries. The reason for this partial information, or rather misinformation, is that most compilations of such judgments, especially newspaper reviews, are selected from an utilitarian, patently commercial viewpoint.

It was about 30 years ago that a highly successful, widely concertizing virtuoso approached me: "I want to commission you to write a sonata for me. I shall play it in all my concerts. There is only one condition attached: Nobody must understand one bar of it." He must have found customers, because he certainly attracted imitators —and the trend still grows.

The principle, or the selling slogan, is simple enough. Genius was always misunderstood. Ergo: Genius must be misunderstood, must be incomprehensible. Ergo: What is incomprehensible must be Genius. What an easy, simple formula! Who cares about its tenability or untenability, as long as it sells! So, young composer, if you want to sell, be on the smart side! Be progressive—no, be superprogressive; for God's sake, invent the style of tomorrow, or better, say the day after tomorrow; who knows but tomorrow's style may already have been invented by your neighbor! Invent the Super-Atomic style, or the Mars Style, and don't forget, nobody must understand one bar of your music—least of all, yourself! That is, of course, unless you are still interested in the question, what is *good* music? For, on this question the subject of experimentation, innovation, stylistic quest has no bearing either.

To be sure, there is a place for experimental work in art. It is intensely practiced in each true artist's workshop. It is part and parcel of the shaping process of the work. What all the great artists in this phase of work discarded and destroyed would be enough to fill tomes for the mediocre, the undiscriminate, the insensate. Innovation, the "novel" in itself, is meaningless. So too is style, so long as it is aimed at and not merely an accessory, inevitable result.

Style is peculiar, no doubt, to every independent artist, as it is peculiar to nations and regions, to schools and cultures, to periods and epochs. Thus it belongs in the category of all changing, fluctuating attributes of art, in fact is subject to constant change, as is taste, to which it is so closely related. Beware of being charmed into the traps of stylistic considerations. This danger is all the greater today as the notion of style is so monstrously, absurdly, senselessly overrated. All interest today seems to be concentrated on the question: In what style do you write? To what school do you belong? Interesting and noteworthy as the features of style may be, they can never rise to superior importance in the work of art. Good art is and remains as far beyond all matters of style as it is beyond all matters of taste, knowledge, and technique. The real artist may even, perhaps, be unconscious of his own style, but he will never be unconscious of the inferiority of stylistic considerations as against the essence, the substance, the *message* of his work; the nourishing kernel

as against the sapless, if ever so attractive husks. "The whole purport of literature is the notation of the human heart," says Thornton Wilder in *The Bridge of San Luis Rey*. "Style is but the faintly contemptible vessel in which the bitter liquid is recommended to the world."

Good art never focusses on the vessel but on its contents. It is the contents, not the vessel, that the real artist is struggling for, suffering for, bleeding for. The composer of former times whose primary concern was to be adjusted to the then "modern" style was just as unfit to create good music as the composer of today whose primary concern is to be adjusted to the now prevailing style. *"It is better to adjust to the ages than to the age,"* says Peter Viereck in his brave article "America's New Hero—The Unadjusted Man." "Be unadjusted toward current ephemeral fads. Do adjust—for God's sake do adjust—to the great permanent ethical and cultural and religious traditions. For the sake of inner freedom, it is better to adjust to *what your conscience says is eternally right* than to your neighbor's expediency."

Good music is eloquent. Bad music is either mute or talkative but never eloquent. Good music speaks to you. It does not stammer or croak, mumble or jabber, gabble or splutter. It *speaks*. If music, or any work of art, does not speak to you, by and through itself, no commentary, however erudite, no analysis or guide, however sophisticated, will make it speak. Good art has directness, immediateness, nearness to life, nearness to nature and humanity, in contrast to what the French call "l'art pour l'art," art for the sake of art. This kind of art is doomed to be short lived.

Nearness to life, nearness to nature and humanity—who has it? I think the one who contains in himself an irrational, unconquerable bastion, untouched, for which I have no other word but religiousness.

To be sure, this quality does not refer to any specific creed, denomination, or church affiliation. It has nothing to do with a man's interests and activities, nothing to do even with the conduct of a man's life. The word "religion" derives from the Latin "religare"—to tie, to tie fast, to tie back. Tie what to what? Tie man to the oneness of the Universe, to the creation of which he feels himself a part, to the will that willed his existence, to the law he can only divine. It is a fundamental human experience, dim in some, shining in others, rare in some, frequent in others, conscious in some, unconscious in others. But there is no great creation in either art or science which is not ultimately rooted in this climate of the soul, whatever the means of translation and substantiation. The tremendous structure erected by the rational, technical, scientific progress of recent centuries does not touch this region of the human soul, and no further progress will ever touch it.

"Our knowledge is a torch of smoky pine/That lights the passway but one step ahead/Across a void of mystery and dread." These words from the sonnet "Faith" by George Santayana represent an ultimate truth, and no scientific finding will ever refute it. Here is where Socrates, Newton, and Einstein meet Bach, Mozart, and Beethoven.

When I was in Denmark four years ago, I learned, by chance conversation, that the mathematician, nuclear physicist, and Nobel prize winner, Niels Bohr, while touching in one of his University lectures on the subject of truth (or, as he said, verity) and its reverse, asked his students what they would consider the opposite of verity. He received such answers as "untruth, lie, error, fallacy," and the like. Whereupon he said: "I don't think so; I think the opposite of verity is clarity." What he meant, of course, was that we take for truth what seems clear to us, whereas the real truth lies deep below all surface appearances, concealed from and unreachable to our limited, insufficient senses. What struck me most of all in this remark was that it came from the lips of so eminent a representative of the most exact of all sciences. I was able in a later meeting with Niels Bohr to verify both the fact of this utterance and its meaning.

Good art is religious. It is religious irrespective of its subject. It is not the sacred subject that makes the good work of art religious. Much music may be written on sacred texts, or for church purposes, and may still not be religious. Yet, while among the overwhelming output of the works of our great masters there is, proportionately, only a small fraction of what we call sacred music, all their music, every bar of it, is truly religious, truly *spiritual*, whether it be sad or gay, contemplative or cheerful, Adagio or Scherzo, tragic or comic.

Good music does not aim at sensationalism, eccentricity, originality as an end. Good music can only come from the depths of innermost introspection. Whatever is new in its way of expression, is so by supreme autonomy and spontaneity, for it is all one, the expression and the expressed, accruing from the same powers of its origin: not the trickle of dated modernity, but the stream of ageless humanity.

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"MUSICIEN FRANCAIS"

At the age of 91, Isidor Philipp speaks of his own great accomplishments with reluctance, for the past is meaningful to him chiefly in terms of the music and musicians he has served.

By WARREN COX

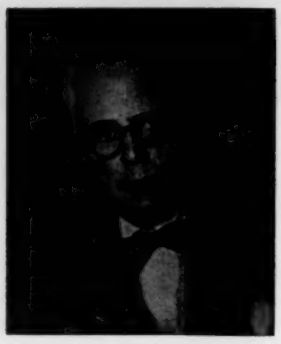
"SOMETHING of miracle," a phrase used by *le maître* himself in another connection, leaps immediately to mind in any attempt to characterize the phenomenal career and personality of Isidor Philipp. Born in 1863, he is today one of the great musical figures of our time, whose distinguished careers as pianist and composer are matched by an equally notable and profound influence as a teacher. The long list of outstanding pianists who have studied with Philipp and the incalculable number who have profited from his exhaustive studies in piano technique are merely a surface reflection of his true greatness. For he is most dearly remembered and honored by those who knew him best for his tireless efforts in behalf of others.

Referred to by one of his pupils, Henry Bellaman, as "that gentle gentleman among musicians," and by himself more simply as "musicien français," one senses that innate modesty that endears him to all who are privileged to know him. Before I had asked him a single question, he somewhat shyly handed me two brief articles about himself written by Henry Bellaman and John Erskine (both of which I had read), with the implication, I felt, that they contained just about all that could be of interest in the matter. Excellent vignettes as they both were, they merely pointed up the surprising fact that no full-length portrait of Philipp has yet been written. And what a fascinating volume it would be—for this great musician who at the age of 91 still teaches, performs, and attends concerts was a close friend of many renowned artists of another age, whom most of us have merely read about in books — Tchaikovsky, Busoni, Franck, Saint-Saens, Debussy, Widor, Anton Rubinstein, to name only a few. Philipp's teacher at the Paris Conservatoire, Georges Mathias, was himself a pupil of Chopin. Saint-Saens, whose only pupil was Philipp and who was himself a remarkably gifted pianist, said that his pupil's "Exercises for Independence" were the only technical practice he found necessary, and even used one of them in his "Carnaval des Animaux"—the species *pianiste*.

Busoni once remarked that Philipp looked like "a benevolent Clemenceau"—and, I might add, a very lively one indeed. Except at the piano, he reads without benefit of glasses, and those who constantly see his familiar figure at concerts and along 57th Street are amazed at the energy and alertness of a nonagenarian for whom, in his own words, "life is flying" (not, significantly, "life is flown"). Though he has never adopted the minor vices of smoking or drinking, he does confess to a typically American preference for ice water. But the prodigious vitality of the man is accounted for less, I think, in terms of abstinences than by a remarkably vigorous spirit, instinctively modest, and dedicated completely to the art of music.

Knowing that within a few days of our interview he would play the Cesar Franck Sonata for Violin and Piano with John Corigliano, I asked him how much practicing he did. "None," he replied, though he did qualify this by admitting that now and then he would "run over" things for an hour or so. The Franck Sonata he could play in his sleep—he had played it for Franck himself—and felt that he knew it as well as he ever would. This led to a discussion of contemporary pianists and pianism. Did he think there were any pianists today as great as Busoni or Anton Rubinstein? "Possibly one—only possibly." (I respected his obvious reluctance to specify.) To what did he attribute this falling-off of greatness? "Well, a pianist used to think of only one thing—the piano. Now he thinks of two things—the piano and money. The thought uppermost in a young pianist's mind today is to give a concert, not to work for the perfection of his art. And today pianists give concerts here, there, everywhere. This constant traveling is not conducive to one's best work. It is true that technical standards for the piano are higher today than ever before." [I realized, almost with a shock, that the man who was telling me this was himself largely responsible for the high average of piano technique today.] "Young pianists play more clearly and more intelligently than they used to. But too many of them play too loud and too fast." The future for pianists? "Unfortunately, pianists who do not make the grade on the concert stage cannot find a place in orchestras, as other instrumentalists can. Their whole career is one big gamble. So far as earning a living by concertizing is concerned, only two countries offer profitable opportunities for pianists—the United States and Germany."

What does he think of modern music? "Terrible—it is against music. Music must touch the heart, must be something beautiful." This passing of "something beautiful"—not alone from music but from every aspect of contemporary life—accounts for that touch of sadness which is an unmistakable part of Philipp today. A remark he once made to Henry Bellaman succinctly sums up the essence of his life, because it expresses Philipp's insight into the absolute limitations of all great art: "I can give you a hand, strong and independent fingers, the great *souplesse;* I can give you speed and dexterity, security and power. . . . I cannot make a heart or soul."



THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

METROPOLITAN OPERA

"Orfeo ed Euridice," Feb. 24, E—Gluck's music is the incarnation of the classicistic ideal: noble simplicity and tranquil grandeur, as the famous Lessing formulated it in his "Laocoon." "Orfeo ed Euridice" represents the realization of this ideal. Like the facade of a Greek temple this opera, regarded by many as the cradle of the music drama, has a marble-like coolness but also an animated dignity. Its characters are not of flesh and blood; they are bearers of ideas—in this case, faithful conjugal love. Usually this opera is greeted by audiences with respectful applause. This performance received a noisy ovation at the final curtain. Singled out was Rise Stevens who, as Orfeo, mastered a Herculean vocal and histrionic assignment with admirable results. Her singing was dictated by a keen intellect, and she saved her greatest vocal acumen for the famous third-act area, which literally stopped the show. One of the pitfalls of this work is its having been written for three women's voices, without any utilization of the male voice in a solo part. It therefore seemed advisable to Gluck to rewrite the part of Orfeo for a tenor, in which version the opera received its premiere in Paris. Miss Stevens' artistry and histrionic ability furnished the elements which added the darker colors. Hilde Gueden as Euridice complemented in song and appearance most successfully the protagonist's fine efforts. Roberta Peters as Amore happily completed the distinguished singing solo-ensemble. Laurel Hurley was heard advantageously in the short passages of the Happy Spirit.

Great responsibility in this opera rests with the chorus. Under Kurt Adler's guidance, the ensemble sounded beautiful and sonorous. The great scenes of the furies, the blessed spirits, and also the final apotheosis found the choral parts most impressively represented. Also the ballet, choreographed by Zachary Solov with the magnificent Alicia Markova as prima ballerina, was stylistically and musically well built into the visual proceedings. Responsible for the staging was Herbert Graf, who did masterly work in the well-designed settings of Harry Horner. Conductor was Pierre Monteux, who chose an almost chamber-music approach to the score. The orchestra, with the exception of a few small mishaps, followed his beat devotedly.

It is to be hoped that this initial success will last and that Gluck's masterpiece will find a place in the regular repertoire of the Metropolitan.

H. W. L.

Gala Concert: Renata Tebaldi, soprano; **Mario Del Monaco**, tenor; **Ettore Bastianini**, baritone, Feb. 27, E—With Fausto Cleva conducting, the popular soloists were presented in a concert with orchestral accompaniment that reminded the elders in the enthusiastic audience of the Sunday Night mixed broths of other years. There was indeed a wealth of splendid singing plus selections graded to everyone's taste; there was wild applause and several show-stopping ovations. Tebaldi's voice floated serenely and exquisitely in the airs of Mimi, Desdemona, and "La Forza's" Leonora. The "Pace mio Dio" was superbly done in this last excerpt, and the furore of approval brought two encores from the diva. Del Monaco's high peak came in the "Amor, divino dono" from "Andrea Chenier." The tenor responded with seven or eight curtain calls (I lost count), but did not add to his strenuous assignment of the evening. Handsome Bastianini opened with an excellent voicing of "Eri Tu" from "Un Ballo in Maschera," and held his own with occasionally dry but always musically pleasing work on the baritone side. He was especially valuable in the duet with Tebaldi from "Traviata" (Act 2), sounding the resonant measures with good tone. The final number of the program offered the Act Four "Andrea Chenier" duet for tenor and soprano. Tebaldi and Del Monaco, pleased (presumably) with each other and the wildly shouting applauders, staged an embrace which delighted the crowd. It was a wonderful night in the annals of Italian operatic song. M. C.

> [Tebaldi's] *beautifully controlled, expressive singing of the Ave Maria from "Otello" was worth going far to hear. . . . Mr. Del Monaco's singing of "Amor, divino dono" in the Improvisation from "Andrea Chenier" won for him the special kind of demonstration reserved for Italian opera sung by great voices. Mr. Bastianini . . . has a beautiful voice and sound vocal instincts.* J. B., N. Y. TIMES

> *It was, in all, a night of the most unrestrained Italian fervor, with performers and ticket-buyers alike engaged in the kind of rapport that is encountered, alas, infrequently in our time.* J. S. H., N. Y. HERALD-TRIBUNE

"Tristan und Isolde," Mar. 3, E—Responsibility for the presentation of a

convincing "Tristan und Isolde" rests heavily on the conductor. This is one of the most difficult works in opera repertoire to keep moving and to inject with vitality. Rudolph Kempe, conducting the season's first performance of the Wagner masterpiece, was by and large successful. However, the Prelude was slowly paced and dull, and the first act often dragged. The second and third acts moved with more agility. Conductor Kempe's most worthwhile accomplishment of the evening was the remarkable balance achieved between singers and orchestra. Wagnerian singers are always plagued with the mammoth orchestral sound; this evening's performance was a masterpiece of good balance.

An all-star cast headed by Astrid Varnay as a convincing Isolde, Blanche Thebom in a splendid portrayal of Brangaene, Jerome Hines a regal King Marke, and Set Svanholm somewhat less successful as Tristan, contributed to the success of the evening. By far the best voice of the evening was that of basso Jerome Hines. This artist in addition to having a velvet-like vocal quality has a kingly bearing, and when cast in such regal parts as King Marke, King Phillipe, or Czar Boris is a true blueblood. A close second was sounded by Astrid Varnay. Her diction was clean, her dramatization excellent. Mr. Svanholm is not the ideal Wagnerian tenor, but then we recognize the fact that a real Wagnerian tenor is a phenomenon, and at the moment we are unable to name one. The supporting parts — Joseph Metternich, Kurvenal; James McCracken, Melot; Calvin Marsh, Steersman; Paul Franke, a shepherd; and Albert Da Costa, a sailor's voice—were well handled. For eerie lighting effects, the presentation is to be commended, and Mr. Yannopoulos' contributions stage-wise were worthwhile. G. W.

"La Gioconda," Mar. 9, E—The performance of Ponchielli's masterly lyric drama had everything that opera lovers could desire. There was an abundance of familiar melody, with excellent voices to sing the same; there was color in scene and costume. a rich historic period of a city (Venice) famed in song and story for centuries. And the plot was one of atmosphere and true "blood and thunder." It is a pleasure to report that Zinka Milanov, in the title role, sang and acted one of her best parts. Her voice was in excellent form and the floating high notes were as exquisitely notable as the dramatic fire of her "Suicidio." Brava, Zinka! Kurt Baum, as Enzo Grimaldo, also found the evening a vocally happy one. The "Cielo e mar" really stopped the show. But there was more. Leonard Warren, a sinister Barnaba, and Nell Rankin, singing with rich voluminous tone as Laura, added to the joy of the hearers. Miss Rankin looked handsome enough to explain the Grimaldo infatuation. Sandra Warfield was a fair Cieca, and the supporting cast were routined, sure, and effective in their parts. On the list were George Cehanovsky, the Zuane; James McCracken and Calvin Marsh, as the two singers; Alessio De Paolis, the Isepo; Norman Scott, a monk; and Louis Sgarro, a Steersman. Fausto Cleva conducted; the orchestra played warmly and the chorus sang the well-known phrases enthusiastically. The ballet needs new designs for the "Dance of the Hours" episode. The current grace and ease do not express the supposedly chilling climactic portion—just before the final whirl. I still miss the large ladies in black velvet with daggers—which perchance dates this reviewer. M. C.

CARNEGIE HALL

N. Y. Philharmonic - Symphony, Feb. 17, E—The highlight of this concert was the first New York performance of Peter Mennin's Symphony No. 6. A unique lyrical inventiveness, a mastery of orchestration, and most important of all a certain spiritual quality mark this work as one of the most significant efforts to emerge from any young American composer. We do not hesitate to say it towers above most of the contemporary American symphonic output. The first movement, in particular, is convincing in its contrapuntal working out. It is in the second movement that we feel an almost profound spiritualism. The last movement is vital and at times almost overbearing. It seems to us that this is a work that will live long, though

JULIA SMITH
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Works in Process of Publication

American Dance Suite for two pianos (four hands) Theodore Presser Co.
Prelude for Piano (solo) Theodore Presser Co.
The Love I Hold, vocal solo (Medium voice) Galaxy Music Corp.

"AARON COPLAND, His Work and Contribution to American Music"

a comprehensive biographical and critical study

by

JULIA SMITH

(E. P. Dutton Co., for Sept., 1955)

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it may not be performed often, purely for technical reasons. The problems for a conductor are enormous, but they could not have been in better hands than in those of Dimitri Mitropoulos. We cannot but express great admiration for the care and great effort expended to make this New York premiere most effective. The little Mendelssohn Overture, "The Wedding of Camacho" also received its first New York performance. This delightful bit of writing pre-dates even the youthful "Midsummer Night's Dream" music. Rudolf Serkin's performance of the Brahms piano concerto in B-flat Major was electric. This artist plays with a remarkable enthusiasm and with great power. We have heard Mr. Serkin when he was in technically better form, but we have never heard him reveal a score with more genuine excitement. G. W.

Peter Mennin's Sixth Symphony . . . is a busy and lively symphony, full of zip and elan; the work of a young man of 32, who has enough and to spare of the yeast of his years.
O. D., N. Y. TIMES

Mr. Mennin's Sixth Symphony . . . is a young man's music—confident and optimistic. Mr. Mennin knows the metier and handles his material with facility and fluency.
P. H. L., N. Y. HERALD-TRIBUNE

Symphony of the Air, Feb. 20 — Izler Solomon again proved his great talent as an orchestral leader, conducting the Symphony of the Air in a program of American music by Pulitzer Prize winners. The concert opened with the "Louisiana Story" Suite for orchestra by Virgil Thomson. Its descriptive power and lovely sounds were effectively evoked by the conductor. William Schuman's Symphony No. 3, the first work given the N. Y. Music Critic's Circle Award, has not dimmed in power and immediate appeal. It is a strong work, exuberant and sometimes even over-robust. But it is the work of a highly creative musical mind, a permanent addition to the symphonic repertoire, and a proud page in the history of American symphonic music. With Leo Smit as soloist, Aaron Copland's Concerto for piano and orchestra was a representative offering for another period of American music, the introduction of jazz into polite musical society. We remember our first acquaintance with the work at the International Music Exhibition at Frankfort, Germany, in 1928, with the composer at the piano. After almost 30 years, the composition in Leo Smit's brilliant delineation and Mr. Solomon's magnificently coordinated accompaniment had again an electrifying impact. Walter Piston's Suite from the ballet "The Incredible Flutist," which is already a contemporary classic, closed this highly rewarding concert. H. W. L.

Seldom, in fact, is the concert-goer given the opportunity to hear so many sizable American works so well played. R. P., N. Y. TIMES

Performances were rousing throughout. Mr. Solomon kept the music moving strongly along, his brasses and his strings set off the bright contrasts so frequently called for, particularly by the Schuman and Thomson works, and the ensemble, with a few minor exceptions, played together with their accustomed unanimity and sparkle.

L. T., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, Feb. 22, E—A program of emotionalism was given by the incomparable Philadelphia Orchestra and its inspiring conductor Eugene Ormandy. The two major works, both of which are distinguished by utmost honesty and inspirational wealth, were written almost 50 years apart and their spiritual message is different. But both speak with the same intenseness and persuasiveness to the ear open to their message.

Howard Hanson's "Sinfonia Sacra," his most recent symphonic work was undoubtedly the climax of American Music Week, which ends with Washington's Birthday. It is a work of genuine, simple creed, and convincing steadfast belief. Its musical means are straightforward, the melodic ideas are deeply felt, and their employment in the structural scheme of the entire work is masterly. Mr. Hanson devised his own compositorial design for this work, away from the traditional symphonic layout, and he succeeds in giving his listeners a deeply moving musical experience. The audience extended an ovation to the composer, who was present.

The symphony was preceded by Wagner's "Meistersinger" Prelude, and was followed by Mahler's "Das Lied von der Erde." With Eunice Alberts and David Lloyd as soloists, both singing with musicality and expressive endeavor, the performance gained its greatest distinction by the beautiful execution of the orchestral accompaniment and the vision and imaginativeness of Mr. Ormandy's reading of the score. The colorful embroidery of the delicate orchestral colors was masterfully projected. H. W. L.

. . . Mr. Hanson has never been more natural, sincere, unaffected in his writing than in this symphony.

O. D , N. Y. TIMES

Howard Hanson's Fifth Symphony . . . has many beautiful passages, but its often halting, repeatedly newly begun developments impose a strain on the hearer.

P. H. L., N. Y. HERALD-TRIBUNE

Benno Moiseivitsch, pianist, Feb. 23, A—A great master demonstrated his art to a deeply engrossed audience at Carnegie Hall. Giving one of his finest recitals in recent years, one was aware of the deeply individual style and musical personality of the artist. The long line, the heroic sounds, the variety of colors were all part of the romantic grand style. The Organ Fantasia and Fugue in G Minor by Bach-Lizst captured the truest Baroque spirit, for it was played in such a way that the fugal entrances and counter voices could have gone on indefinitely. It was followed by a magnificent reading of Beethoven's "Waldstein" Sonata, which was performed with a classical discipline that encompassed a rainbow of tints; the last movement in particular had a magnificent sheen. E. L.

Mr. Moiseiwitsch always played in a manner that impressed and challenged the listener, and at its best fascinated him by the individuality, the sensitiveness and grandeur of the style.

O. D , N. Y. TIMES

His general interpretative style is his own, but . . . it also has its variations in accordance with the requirements of the differing styles represented in the program.

F. D. P., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Feb. 24, E—Yehudi Menuhin, violin soloist, embarked on the Herculean task of performing two taxing works—Bartok's massive atonal Concerto for Violin and Orchestra, and Brahms' thoroughly tonal Concerto in D Major. Mr. Menuhin invested both works with a show of virtuosity for which he long has been famed. There were moments in the Bartok when roughness in intonation were noted, but, on the whole, intonation and interpretative penetration were orthodox. In the Brahms Concerto both soloist and orchestra were at their best. H. I. B.

One had the feeling last night that Mr. Menuhin was more comfortable with the Brahms style. He understood the Bartok approach, and he tackled the music with drive and intensity . . . but when he drove too hard, he had a tendency to force the tone and to fall into impurities of pitch.

H. T., N. Y. TIMES

Mr. Menuhin, who triumphed over the Bartok concerto's technical exactions, played it also with interpretative discernment and apparent understand-

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ing; the justness of the dynamic proportion of the orchestral part of the music under Mr. Mitropoulos' leadership was admirable.

F. D. P., N. Y. HERALD-TRIBUNE

Harriet Serr, pianist, Feb. 25, E—Before a large and enthusiastic audience, Harriet Serr, who gave a promising recital in 1952, continued to impress as a pianist to watch. In an ill-chosen program which continually demanded large resources from her instrument, she demonstrated a casual facility coupled with an unforced strength, a generally pleasing if slightly unvaried texture, and the temperament of a big pianist. All the works called for large overpowering moments. Some were met successfully, as in Bach's Chromatic Fantasy and Fugue; others did not have the necessary grandeur, as in Moussorgsky's "Pictures at an Exhibition." A piece called "Narrative" by Abram Chasins lacked thematic profile through an unnecessarily dense harmonic design which obliterated a basically simple structure. And the Brahm's Sonata (Op. 5), although played with finesse and authority, didn't have sufficient tonal variety. It was in the Chopin Nocturne in C Minor that we were able to hear Miss Serr to best advantage, for in playing first-class music her lovely tone quality and bravura technique combined in a thoroughly satisfying performance.

E. L.

If Miss Serr can get more repose into her playing, and learns to search deeper into the actual musical content, her playing would be immeasurably improved. Basically she has plenty of talent, but right now it seems to be proceeding in an undisciplined manner. H. C. S., N. Y. TIMES

. . . the talented pianist . . . combined technical proficiency and deftness with intelligent musicianship. Power was used judiciously in a well integrated dynamic range; the tone was consistently musical.

F. D. P., N. Y. HERALD-TRIBUNE

Heinz Hammerman, pianist, Feb. 27, A—The debut of youthful Heinz Hammerman, was one of the pleasant surprises of this season. His is a genuine pianistic talent of astounding technical facility and musical acumen. Unheralded as he was, the 24-year-old pianist opened his program with a deeply felt reading of Beethoven's Sonata in D Major (Op. 10, No. 3). He followed this remarkable interpretation with a group of Chopin which effectively displayed his warm and colorful piano tone. What Mr. Hammerman has still to acquire—and experience will bring it to him very easily—is to sustain tension. At present he often plays just for himself, but his pianism sings and his hands are fleet and reliable. In a highly imaginative interpretation the artist, after intermission, played Scriabin's Sonata (Op. 53, No. 5) and five of his own compositions, which are very French, impressionistic miniatures. He closed the program with Liszt's "Mephisto" Waltz. H. W. L.

. . . a young pianist of unusual promise. . . . His technical command of the instrument is secure. He made the most of the numerous opportunities which his program . . . afforded for bravura display. J. B., N. Y. TIMES

. . . top-flight virtuoso material and not one whit less. His tone is monumental, his fingers magical, his discretion infallible.

L. T., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Remus Tzincoca conducting, Feb. 27, E—Conducting 85 members of the N. Y. Philharmonic-Symphony Orchestra, Remus Tzincoca, Roumanian maestro and musical director of the Newport, R. I. music festival, opened his program with a straightforward reading of Beethoven's Fifth Symphony and Wagner's Prelude and Love Death from "Tristan and Isolde." After intermission followed "La Tragedie de Salome" by Florent Schmitt. This symphonic poem, which employs occasional vocal effects (Beatrice Krebs was contralto soloist), is a mixture of Ravel, Strauss, and even Saint-Saens. It is magnificently orchestrated, but its thematic material is rather superficial and thin. Mr. Tzincoca's reading added considerable dramatic fervor to the score, but it still remained an overblown piece of rather faded splendor. Three excerpts from De Falla's "The Three-Cornered Hat" closed the evening.

H. W. L.

Mr. Tzincoca turned in workmanlike performances. His beat was clear and he knew what he wanted. His conducting also was refreshingly free from interpretive mannerisms.

H. C. S., N. Y. TIMES

If Mr. Schmitt's music . . . is potentially somewhat more spectacular than Mr. Tzincoca made it, nevertheless it was so expertly set forth that one's imagination could easily recognize the brilliant spots and, with very little effort, supply one's own excitement where the conductor's results were a bit uneventful.

T. M. S., N. Y. HERALD-TRIBUNE

Berlin Philharmonic, Mar. 1, E—This was an evening of drama, both outside and inside Carnegie Hall. Some 200 placard-carrying pickets marched outside the auditorium protesting the concert of the Berlin Philharmonic and its conductor, Herbert von Karajan. Large details of policemen kept the demonstrators under control.

Inside the drama was more musical. Immediately, we wish to say that Conductor von Karajan is certainly one of the most sensitive and effective of contemporary conductors. The program was completely given over to Germanic classics and romantics. The Haydn "London" Symphony received the most poetic and satisfying performance this reviewer has heard. Conductors often neglect the dramatic elements in Haydn Symphonies, but von Karajan made the most of the dynamic contrast inherent in this work. The Prelude and Love-Death from "Tristan and Isolde" was paced somewhat slowly, but this only served to heighten the romantic intensity of the work. The Beethoven Fifth Symphony, despite a few moments of faulty ensemble playing, emerged in beautiful dramatic contrasts. The listener was always conscious of the over-all effect, and yet every detail came in for minute consideration. The Berlin Philharmonic, rich in tradition, is today a magnificent instrument. The string tone is beautifully balanced and integrated, the brass plays with considerable precision, and the winds have a unique personal warmth. In particular, the first oboist has one of the sweetest oboe tones this reviewer has ever heard. A certain perfection of ensemble playing which stamps many American orchestras is missing from the Berlin Philharmonic's performances. But, this is more than made up by an individual enthusiasm and the great personal warmth of the musicians.

Yes, the orchestra is very good, but praise for these brilliant performances belong rightly to Herbert von Karajan, a real master of the baton. The overflowing audience responded with a warm welcome, and to such an extent that the visitors added the "Tannhaeuser" Overture as an encore. The enthusiasm was warranted, for in our opinion this is Europe's finest orchestra and most brilliant conductor.

G. W.

There was no mistaking that this is one of the great orchestras of Europe. . . . As for Herr von Karajan, he may be the best conductor in Europe as his admirers claim for him. For the moment let it be said here that he is a remarkably gifted one.

H. T., N. Y. TIMES

The phrasing of this orchestra is extraordinarily clean and musicianly. . . . Everything was neat, judicious, well planned, and utterly musical. . . . The strings are very good and play with a wonderful feeling for homogeneous ensemble, but they are somewhat lacking in lustre.

P. H. L., N. Y. HERALD-TRIBUNE

Gianna Jenco, coloratura soprano; **Charles Castleman,** violinist, Mar. 2, E—Two 11-year-old musicians appeared in the celebrated hall and gave a first-class program of song and instrumental numbers. One cannot help but feel that the mentors of gifted young Miss Jenco are risking the ruin of what might develop into a major singing talent. Superior child voices can go in either direction—one can never really prophesy. On this occasion, the elaborate list of arias assigned to the chubby little girl would have taxed the endurance of an established prima-donna. However, these were for the most part tossed off with a tonal security and aplomb, especially in the high voice, that first-rank divas might well envy. While there were wide contrasts between the prattling tones and the surprising warmth and maturity of much of Miss Jenco's work, Cs and Es in alt held no hazards

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for the youngster; there was prevalent a lovely vocal timbre and the middle-to-low range, a portion of soprano singing so frequently discounted in today's vocal training, was beautifully secure and voluminuous. She looked very pretty in the pale pink satin gown of the second half of her program, and also sang her last excerpts with greater spontaneity, although she visibly tired in the "Magic Flute" air. Of her song list, "Saper voreste," from "Masked Ball," and the "Lakme" Bell Song went better than did the Benedict "Carnival of Venice" (the flute obbligato seemed to bother her, staccati were a bit stiff but on the button, scale work was fast but smudged). Her sweet-voiced singing of the "Fa la Nana, Bambin" by Sadero and Rimsky-Korsakoff's "Rose and Nightingale" number was delightful. An unprogrammed argument, staged with expert and able Stuart Ross, the evening's accompanist, over the choice of key for "Una voce poco fa" added to the merriment of the audience and caused one interested bystander to comment "She's gotta da temp'." The quick recoveries and sympatica passage jumps of Mr. Ross were of invaluable assistance to the singer, who has apparently received only the most rudimentary schooling in vocal technique and musicianship. But she can sing and she has a stage personality.

The artist of the concert was Charles Castleman, whose admirable stage department, poise, and serious musicianship added to the integrity of his fine playing. I liked best his work in the Kriesler "Praeludium, Allegro." His excellent accompanist, Evelyn Bergstrom seemed to hold the lad too firmly in the Lalo "Symphonie Espagnole," but this may have been to steady the tempo, as Castleman has a virtuoso tendency towards high speed. Here is a potential great artist. M. C.

Miss Jenco has a pretty, light, birdlike voice of the sort often heard in girls at her age. . . . Miss Jenco already has acquired a number of bad musical and vocal habits. Future appearances by her may be awaited with interest. D. B., N. Y. TIMES

Both . . . are dripping with talents which, should they mature, could easily make the two youngsters champions in their fields.
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony Mar. 3, E—Walter Gieseking after an hiatus of 16 years returned to the Philharmonic concerts as soloist in Mozart's Concerto for piano and orchestra No. 21 in C Major (K. 467) and Franck's Symphonic Variations for piano and orchestra. Assisted by the orchestra and Guido Cantelli, conductor, the famous pianist seemed to be not quite in accord with his accompaniment in the Mozart Concerto, and also seemed to feel differently as to tempi and nuances. Free from orchestral shackles in the candenzas of the Mozart Concerto, for which he used those of Busoni, he achieved his finest playing of the evening. All the colorfulness of touch absent from this reading of the concerto, which was small scale, was present in the Busoni cadenza. The Franck Variations Mr. Gieseking played with even more romanticism than is required by the work. He chose a slow pace, building up to great dynamic climaxes. H. W. L.

. . . in the Mozart concerto he did not go above a mezzo forte more than a few times, and yet he managed to suggest variety and nuance. . . . In Franck's Symphonic Variations Mr. Gieseking let himself go much more.
H. T., N. Y. TIMES

The noted pianist exhibited his technical mastery in both of his contrasted choices; his playing was also admirable for its constant clarity, its revelation of fine shadings and musicality of tone.
F. D. P., N. Y. HERALD-TRIBUNE

Symphony of the Air; Dean Eckertsen conducting, Mar. 6, A—The series presented by the Symphony of the Air featuring compositions of American Pulitzer Prize winners was continued with works by Gail Kubik, Leo Sowerby, Douglas Moore. The second half of the program was devoted to Gian-Carlo Menotti's "The Old Maid and The Thief." There was evidently an *entente cordial* between Mr. Eckertsen and the very finely blended instrumental ensemble, as the slightest intimation of color dynamics was skillfully followed. The opening "Thunderbolt" Overture, while representative of its title, proved exciting and ingenious in design. In contrast was the Adagio from Leo Sowerby's Sinfonietta for Strings. The audience seemed particularly to enjoy the excerpts from Douglas Moore's Pageant, "P. T. Barnum," which was gay, impressionistic, and occasionally melodious. After the intermission came the

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Menotti work—witty, tuneful, and excellently sung by a good cast, including Beatrice Krebs as the Old Maid, Miss Todd; Adelaide Bishop as Laetitia; Jean Gibbons as Miss Pinkerton; and Warren Galjour as the Thief. Sigmund Spaeth was the Narrator. M. C.

The opera was led with excellent spirit by Dean Eckertsen, who as well as making it move at a fine clip also varied the dynamic levels so that the orchestral accompaniment was considerate to the singers.
R. P., N. Y. TIMES

["Thunderbolt" Overture] . . . *a very bright and rangy work, tidily put together.* L. T., N. Y. HERALD-TRIBUNE

Indianapolis Symphony Orchestra, Mar. 6, E—With Fabien Sevitzky, its permanent director and conductor, at the helm, the Indianapolis Symphony Orchestra returned to this city after a five-year absence. It is now celebrating its 25th season. Opening the bill was Dr. Sevitzky's orchestral transcription of Bach's Passacaglia and Fugue in C Minor. As a novelty the orchestra performed Alexander Tcherepnin's Third Symphony (Op. 83). This work is mainly a study in color and is masterfully orchestrated. The symphony made a deep impression upon the audience, which recalled composer and conductor to the stage many times. Tchaikovskv's Symphony No. 5 in E Minor (Op. 64) closed the bill. Mr. Sevitzky gave the work a grandiloquent reading. H. W. L.

[Tcherepnin Symphony] *The symphony was well received.* [Bach transcription] *His orchestration is generally inept, with clumsy mixtures which, in places, do make certain melodic strands stick out with brashness, but seldom improve the instrumental balances others have achieved. . . . Tchaikovsky's Fifth Symphony was the most effective performance.*
O. D., N. Y. TIMES

The performances under the conductor's authoritative and discerning leadership were well unified and balanced as well as responsive.
F. D. P., N. Y. HERALD-TRIBUNE

Boston Symphony, Mar. 9, E—The program consisted solely of Berlioz's dramatic legend "The Damnation of Faust." "The prevailing characteristics of my music," wrote the composer, "are passionate expression, inner ardor, rhythmic impulse, and the unexpected." This statement is just as true for audiences today as it was for audiences of 1846, the year of the premiere of "The Damnation of Faust." The novelty, the invention, the amazing effects and colors which all stem from a valid musical need and are not used as an end in themselves, have the same exciting impact today as they had over a century ago. And if every presentation of this masterpiece was as outstanding as this performance conducted by Charles Munch, the few passages which border on the dull or banal would pass unnoticed.

The sounds and colors of this great orchestra have never shimmered more gloriously, and one will not quickly forget the hauntingly beautiful English horn solo during Marguerite's "Romance." But this is just an isolated moment in a performance made up of equally beautiful moments. The Harvard Glee Club and Radcliffe Choral Society sang as soldiers, students, peasants, sylphs, gnomes, will-o'-the-wisps, demons, and angels with great spirit and charm. Suzanne Danco as Marguerite looked, sounded, and was enchanting. Martial Singher, the Mephistopheles, was the height of sardonic malevolence and gave a performance which was a delight from first to last. David Poleri sang Faust with vigor and excitement. Donald Gramm, sounding like two completely different people in the parts of Brander and the Voice on Earth, showed again that he is one of the most talented of the younger singers. R. J. C.

. . . the performance was received with immense enthusiasm. Mr. Munch could congratulate himself and his musicians upon the effect of their notable revival of Berlioz' work.
O. D., N. Y. TIMES

. . . the performance was admirably balanced and integrated as well as musically persuasive.
J. S. H., N. Y. HERALD-TRIBUNE

Claudio Arrau, pianist, Mar. 11, E—Four major works made up the bill: Beethoven's Sonatas in E-flat (Op. 81) and the "Appassionata" framed the program which also contained Liszt's B Minor Sonata and Schumann's Fantasia in C. Mr. Arrau commands his instrument with admirable dexterity and has the flare of a great virtuoso. The Liszt Sonata would be difficult to imagine played with more virtuosity and brilliance. It is a matter of taste whether one agrees all the time with Mr. Arrau's musical conceptions. His is, so to speak, an objective approach. This often is an asset, for his interpretations are not marred by heart-on-sleeve exhibitions. In some instances, however, one would have welcomed more pathos and personal immersion, especially in the Liszt Sonata and the highly romantic Schumann work. However, these are personal exceptions. There are few artists, nevertheless, before the public who have Arrau's mastery of the piano.
N. B. T.

. . . from the standpoint of sheer piano playing, Mr. Arrau has few peers before the public today. But to one listener his might as an executant is not matched by inner musical impulse. H. C. S., N. Y. TIMES

In every instance he is a clean and deft pianist. . . . The personal element—the element of heart, if you will—was absent and missed.
J. S. H., N. Y. HERALD-TRIBUNE

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ners was performed by this fine orchestra (formerly the NBC Symphony) to a large receptive audience. Leonid Hambro was the assisting piano soloist. The program: American Festival Overture by William Howard Schuman; Concerto for Piano and Orchestra by Gian-Carlo Menotti; Music for Strings by Virgil Thomson; Symphony No. 3 by Charles Ives. Announcement was made that a change in the order of the printed program would place the piano concerto in second instead of third place on the list.

Mr. Barzin conducted with spirit and proper sense of interpretative values. The teamwork between piano soloist, conductor, and orchestra was magnificent.

To this reviewer the Ives symphony, composed in 1904, was the feature of this concert. The first and second movements, devotional in character, employ material originally written for the Presbyterian Church service as well as themes from familiar hymns. It is replete with contrapuntal configurations cleverly developed into a cohesive mass of impressively stirring tunes of rich orchestral color. Virgil Thomson's lovely Music for Strings is a brief treatment of melodic inspiration. Mr. Schuman's dynamic overture was a vigorous curtain-raiser. The Menotti score is a labyrinth of atonality in its composition, but exciting and arresting to the listener. It had superb treatment by soloist, conductor, and orchestra that won an ovation from the patrons.

H. I. B.

This concert would have been impressive if only for the many creative tendencies and contrasted personalities that it showed among our American composers.

O. D., N. Y. TIMES

Charles Ives' Symphony No. 3, a work of natural piety and freshness of spirit . . . was, of course, a proper choice to round out the panoramic view, afforded by the orchestra, of America's most gifted creators.

J. S. H., N. Y. HERALD-TRIBUNE

TOWN HALL

Concert Society of New York, Feb. 20, A—This society presented at its 15th concert the LaSalle Quartet and John Wummer, first flutist of the N. Y. Philharmonic-Symphony. The quartet's personnel are: Walter Levin and Henry Meyer, violinists; Peter Kamnitzer, violist; and Richard Kapuscinski, 'cellist. All are former Juilliard students now headquartered at the Cincinnati College of Music. This marked the New York debut of an excellently drilled instrumental ensemble that replaced the Barylli Quartet of Vienna, which was originally engaged for this concert but was obliged to cancel its American tour because of the illness of a member. The program: Haydn's Quartet in B-flat Major (Op. 50, No. 1), C. P. E. Bach's Sonata in A Minor for Flute Solo, Honegger's

"Danse de la Chèvre," and Ravel's Quartet in F Minor.

The Haydn number was treated with dignity, nice tonal balance, and ensemble precision. Ravel's strong demands were well met, and Mr. Wummer's unaccompanied numbers were a fine exhibition of virtuosity. H. I. B.

The group produces a lean but agreeable tone and has good rhythm and excellent ensemble.
H. C. S., N. Y. TIMES

The LaSalle musicians . . . form a very well balanced ensemble, with unity both of execution and interpretative understanding. . . . Mr. Wummer . . . showed his expected musicianship and technical mastery with an ingratiating quality of tone.
F. D. P., N. Y. HERALD-TRIBUNE

Little Orchestra, Feb. 21, E — Four concerti plus "A Short Piece for Orchestra" by Julia Perry made up the program for this concert. Jan Tomasow, violinist, was soloist in Bach's Concerto in E Major and the Introduction and Rondo Capriccioso by Saint-Saens; he joined with Eileen Flissler, pianist, in the double concerto by Haydn. Miss Flissler was heard in the Concerto No. 1 by Glazounov. The performances of the 19th-Century works showed the soloists to better advantage. In the Saint-Saens Mr. Tomasow displayed an affinity for the style together with a firm and fleet performance. Miss Flissler's performance in the Glazounov post-romantic display piece was lush, sentimental, and tempestuous, and she captivated the audience with her unassuming virtuosity. Miss Perry's short piece looks to Walter Schuman and Dallapiccola for direction. The work is too episodic and, as a result, loses its flow, but the material is pleasant and well scored. E. L.

Especially notable was the fluency and clarity of Miss Flissler's playing within a restricted dynamic range . . . there was exceptional balance between violin and piano. . . . In the double concerto, Mr. Tomasow, as always, was a violinist of elegant style. R. P., N. Y. TIMES

Mr. Tomasow's playing revealed musicianship and technical ability. . . . Miss Flissler, who had set forth her share of the Haydn concerto with judicious reserve in regard to volume, was also at home in meeting the very different demands of the Glazounov work.
F. D. P., N. Y. HERALD-TRIBUNE

Gerard Souzay, baritone, Feb. 23, E— Gerard Souzay, the famous French baritone, returned after a year's absence in an evening of songs that were exemplary for their beauty of vocal delivery and interpretative power. Starting with Handel's famous "Ombra mai fu" and arias by Purcell and Pasquini, he continued with songs by Poulenc and Duparc. In his masterly delivery of these French songs no nuance was missed, no color absent in the rich fabric of his musical delineation. The sly humor of Poulenc's "Couplets bachiques" was as well projected as the deep feeling of the same composer's "Priez pour paix," and Duparc's "Le Manoir de Rosemonde" and "Soupir" evidenced the same discerning interpretative mind. The second half of the program was devoted to Schumann's "Dichterliebe." It was astounding how Mr. Souzay caught the innermost meaning of Heine's poems and the most intimate spirit of Schumann's music. The dramatization of "Ich grolle nicht" was just as deeply felt as the melancholy humor of "Ein Jüengling liebt ein Maedchen." The entire cycle, sung without any interruption, was marked by an artistic insight of unusual sensitivity. Mr. Souzay was assisted at the piano by Dalton Baldwin, who followed every intention of the singer with great faithfulness. H. W. L.

. . . one of the most gifted and expressive song interpreters now before the public. . . . To hear Mr. Souzay sing Schumann's "Dichterliebe," a cycle that might have been written expressly for his voice, is a concert-hall occasion worth waiting for. J. B., N. Y. TIMES

His program was beautifully sung, and the large audience sat throughout with that intangible quality of stillness and acute attention that only top-flight artists are able to command.
P. G-H., N. Y. HERALD-TRIBUNE

Regina Pudney, pianist, Feb. 24, E— Despite uncontrollable conditions which hampered and befuddled this young, personable pianist, one could see that she is a musician of talent. She is capable of producing pretty delicate sounds, and has an expressive way of projecting the music. In a program which included Mozart's Variations on "Ah vous dirai-je Maman," the Bach - Busoni Chaconne, Schubert's Sonata Op. 120, and six etudes by Chopin, a similar pattern was revealed. Each work started out confidently, with obvious care and skill. Unfortunately at the first memory slip a chain reaction set in and unsettled the pianist to no small degree. It is hoped that the problem will be solved, for she has the makings of a fine recitalist. E. L.

Under the circumstances it would not be fair to pronounce judgment on the young pianist.
H. C. S., N. Y. TIMES

Miss Pudney has a good resonant tone, and a certain sense of drama about the music she plays. . . . Detail also is thoughtfully etched, though here inaccuracy is a considerably hampering factor.
P. G-H., N. Y. HERALD-TRIBUNE

The Paganini Quartet, Feb. 25, E— The Paganini Quartet gave us an unusual musical evening. Every work but one on the program was what we often term "unfamiliar" music. The concert opened with a beautiful interpretation of the slow movement from the Quartet No. 4 by Karol Rathaus. This was followed by Alberto Ginastera's Quartet No. 1. The work is strong on ferocious rhythmic patterns, which is quite all right in itself, but these thumping rhythms begin to wear after they turn up in three out of the four movements. It appears that the work would have been much more successfully conceived in the orchestral medium. The third work of the evening was the Quartet No. 7 of Laszlo Lajthy, a piece based on folklike tunes of Central European origin. Both the Ginastera and Lajtha works are highly episodic with little development of the important ideas; hence, melodic and motivic tableaux scurry past so quickly that the listener has little chance to grasp them. After intermission the

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Paganini group gave us an inspired performance of the Ravel Quartet.
W. C. H.

Mr. Ginastera has created a work of virtuoso proportions. . . . Performances were simply splendid throughout the evening. The Ginastera work could not have been delivered with more stunning effect.
L. T., N. Y. HERALD-TRIBUNE

Concert Society of New York, Feb. 27, A—The 16th Sunday twilight concert by this organization was heard and enjoyed by a sizeable audience. The *pièce de résistance* of the occasion was Paul Hindemith's "Hérodiade" (based on the Stephane Mallarmé poem), which enlisted the service of Vera Zorina as the fine narrator assisted by a small group of players from the Saidenberg Little Symphony. Miss Zorina recited the poem in French, which was readily followed from the English translation printed in the program. Miss Zorina narrated the parts of both Hérodiade and the Nurse. Hindemith's musical setting, movingly impressive, fits the poem with exactitude. Narrator and instrumental ensemble, led by Saidenberg with precision, worked together in complete rapport, a difficult task for all concerned.

Other programmed items were Bach's Orchestral Suites Nos. 3 and 4.
H. I. B.

Miss Zorina . . . spoke that French the way Hindemith, a German, heard it when it suggested music to him. No mean feat. She deserved her applause. . . . The suites had the warmth, the firmness of beat, the expressiveness and the excellence of style that have been characteristic of Mr. Saidenberg's Bach for many years.
R. P., N. Y. TIMES

. . . Mr. Saidenberg's highly sensitive and effective hand with the baton was evident from the outset. . . . Miss Zorina's achievement . . . cannot be too highly praised, for it is a subtle art, and difficult to do with conviction.
P. G-H., N. Y. HERALD-TRIBUNE

Ruben Varga, violinist, Feb. 27, E—In his fourth New York recital this young Israeli violinist has made undeniable strides towards making a place for himself as a recitalist. His art is acquired rather than instinctive and there are certain fundamental problems he has to overcome, such as steadiness of rhythm, intonation, and clear phrasing. As a result, the less rigidly disciplined works came off best. Featured on the program were the Sonata No. 1 of Villa-Lobos, four Capriccioses by Mr. Varga, and Nocturne by Starer. There is no doubt that Mr. Varga is studying hard, and it is with interest that one looks forward to hearing the next step in his development. E. L.

. . . there was a marked increase in the communicativeness of his playing. . . . He still needs considerable refinement of his musical taste, however, for there was a tendency to indulge in fireworks and he overdoes the tremolo in many passages.
R. P., N. Y. TIMES

While blind, Mr. Varga has established his right to be considered without reference to this handicap, and the clean, clear and well-styled performance of the Partita was notable both for technique and musicianship.
F. D. P., N. Y. HERALD-TBIBUNE

Eloise Polk, pianist, Feb. 27, A—This young 21-year-old pianist from St. Louis displayed in her debut that she is a person of taste and refinement devoted to her art and capable of conveying true expressitivity. An unusual program featured three works by Mozart (Fantasy in D Minor, K. 397; the wonderful Sonata in D Major, K. 576; and the overlong Variations in G Major, K. 456) and the great and immensely tiring Sonata in B-flat Major of Schubert. Her flawless articulation (not more than a slip or two throughout the entire recital) was dampened somewhat by hugging to the pedal for a support she did not need. It is, however, a great pleasure to report that Miss Polk is a genuine pianist, one who is able to recreate the masterpieces in an engrossingly musical manner. E. L.

The Mozart sonata and the set of variations enjoyed clear articulation, intelligent planning and excellent musical taste. [Schubert Sonata] *The technical problems bothered her not a bit, and she brought to the music a sensitive approach.*
H. C. S., N. Y. TIMES

Miss Polk is a promising pianist, one who plays in her own terms with character and personality. She has yet to outgrow immaturities, perhaps, but the potential is there.
A. M. B., N. Y. HERALD-TRIBUNE

Gary Graffman, pianist, Feb. 28, E—Mr. Graffman, young American pianist, with two New York orchestral solo appearances this season to his credit, drew a large and appreciative audience to his recital despite inclement weather. This virtuoso of the keyboard is not "just another pianist" appearing on the New York stage; he already has a lofty interpretative ability, fine sensitivity in performance, and an amazing command of technique that never fails him. Added to these gifts is an ingratiatingly attractive personality. The highlight on Mr. Graffman's unhackneyed program was struck in Prokofieff's demanding and somewhat tonal Sonata No. 2 (1912) when the pianist, in the final Vivace movement, appeared to disregard all tempi rules by driving at terriffic speed and without missing a single note, which created excitement and admiration from the cheering assembly.

Mozart's Sonata in F Major (K. 332) began proceedings auspiciously, followed by Brahms' Three Intermezzi (Op. 117), each impressively projected. Then came a commanding delivery of Schubert's Fantasy in C Major (Op. 15, "The Wanderer"). A stirring conclusion was reached through a magnificent rendition of Chopin's Andante Spianato et Grande Polonaise Brillante (Op. 22). This was one of those *rare* piano recitals in New York. H. I. B.

He played nothing but substantial works, and in all of them he combined expressiveness with technical mastery.
R. P., N. Y. TIMES

. . . the program as a whole showed understanding of differences of style as well as a flawless technique . . . an exceptionally played program.
F. D. P., N. Y. HERALD-TBIBUNE

Soriano, pianist, Mar. 1, E—The youthful Spanish pianist, Gonzalo Soriano, no stranger to N. Y. audiences since his appearance with the Philharmonic Orchestra two seasons ago, gave his first local recital. He opened his program with Bach's Toccata and Fugue in D Minor, followed by Beethoven's Sonata in C-sharp Minor (Op. 27, No. 2). The first work seemed too monumental for Mr. Sori-

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ano's style, which is more attuned to intimate effects. He projected those in the Beethoven Sonata and Schumann's Sonata in G Minor (Op. 22, No. 2) with telling success. He is a fine technician, a miniaturist. What he should improve is his rather steely touch, which in pieces like the "Tombeau du Couperin" by Ravel handicapped his achieving the best possible tonal coloring. It proved an asset in Joaquin Rodrigo's Sonatas de Castilla, four short sonatas in the style of Scarlatti which ask for a rather harpsichord-like treatment. They are effective compositions, if of little importance. "Alborada del Gracioso" by Ravel and Liszt's Hungarian Rhapsody No. 13 completed the bill.

H. W. L.

[Bach Toccata and Fugue] *Mr. Soriano labored earnestly to bring the massive work to life but lacked the power and intensity the piece requires. Mr. Soriano found the Beethoven Sonata . . . more congenial to his talent, and in Schumann's G Minor Sonata . . . he gave quite an excellent account of himself.*

J. B., N. Y. TIMES

. . . Mr. Soriano is far from being a master musician, if only because he is content as a performer to concern himself with surface effects and exterior emotionalism.

J. S. H., N. Y. HERALD-TRIBUNE

Louis Birk, bass-baritone, Mar. 2, E—After his voice warmed up (unfortunately, late in the program), Louis Birk convinced us that this recital was worth attending. The first part suffered from a dryness and a tightness of sound that completely reduced the effectiveness of works by three 17th-Century composers (Cesti, Rossi, Strozzi), which also had undesirable 19th-Century piano settings, as well as works by Schubert, Brahms, and Wolf. It was in the second half of the recital, which featured lovely and simple lieder from his Scandinavian homeland, that his voice became more resonant and expressive. "Du sidder i Baden" by Emil Sjognen came off particularly well; a lyricism that had been absent until then suddenly burst forth in a pleasantly controlled interpretation. E. L.

. . . a pleasantly lyric voice, conscientious musicianship and a lack of emotional variety. At present he is in the stage where he sings with more care than spontaneity.

H. C. S., N. Y. TIMES

. . . displayed a voice of consistently likeable quality which made only mild and occasional departures from its prevailing clarity and steadiness.

F. D. P., N. Y. HERALD-TRIBUNE

Jennie Tourel, soprano, Mar. 5, E—With consummate mastery, Miss Tourel sang as the opening number of her recital the fiendishly difficult "Lamento di Arianna" by Monteverdi as arranged by Respighi, and Chelleri's "Quel d'amore è un certo male." With songs by Duparc and Ravel and the "Bilitis Chansons" by Debussy, she then beguiled the audience by her colorful interpretation and deep understanding. A group of German songs by Mahler and Strauss followed. "Ich bin der Welt abhanden gekommen" this reporter has never heard sung more touchingly or more simply. Four Russian songs by Gretchaninoff, Tchaikovsky, and Moussorgsky were next on the bill. Miss Tourel then added two Spanish compositions by Villa-Lobos and Guarnieri, and closed the official bill with three songs from "Tulipatan" by Offenbach in Marc Blitzstein's excellent English adaptation. Almost as many encores as there were programmed songs followed.

H. W. L.

. . . as always, she was ever the experienced singer, the sensitive interpreter and the artist with a personal platform manner that projected right into the lap of her audience.

H. C. S., N. Y. TIMES

It is a constant marvel to witness the breadth and artfulness of Miss Tourel's musical conceptions.

L. T., N. Y. HERALD-TRIBUNE

Georgia Laster, soprano, Mar. 9, A—Winner of the Naumberg and Marian Anderson awards, this comely young soprano continued to impress as a musician of refinement. The voice itself is problematic, for although it has the quality of a lyric soprano the upper register is edgy and not too well focussed; whereas her middle register is warm and lovely, and the low tones full and secure. She sings everything intelligently and with emotional insight. There was a standard German lieder group and a French group; a beautiful Purcell work, "The Blessed Virgin's Expostulation"; clever arrangements by Benjamin Britten; and two rather simple and effective songs by Hindemith. The Negro spirituals were spoiled by "souped-up" piano arrangements. E. L.

This singer has a high voice of agreeable texture. She also has sensitivity and musicianship. What she lacks is a secure vocal technique.

H. C. S., N. Y. TIMES

Miss Laster is a young singer of considerable intelligence and polish, though this polish is laid over two rather serious faults that she should correct before her singing settles into its final equilibrium. She is apt to swallow the endings of her phrases. . . . Then her pitch is not certain.

P. G-H., N. Y. HERALD-TRIBUNE

Carroll Glenn, violinist, Mar. 8, E—A magnificent program, magnificently played—thus one can sum up Carroll Glenn's recital. The artist proved convincingly that she is to be counted among the leading female violinists of our time, and that she has not much to fear from her male competitors either. A musicianly rendition of Vivaldi's Concerto in C Minor ("Il Sospetto") opened the evening, followed by Prokofieff's Sonata for violin alone (Op. 115). This work is a simple piece which has nothing of the intricacies usually associated with the composer's music. It is straightforward, melodic, tonal, and brilliantly written. Miss Glenn gave it a stellar reading. Richard Strauss' Sonata for violin and piano (Op. 18) followed. With Artur Balsam at the piano, Miss Glenn played this romantic piece with all the sweep and sweetness necessary to bring it to effective life. After intermission Aaron Copland took over at the piano to accompany his own Violin Sonata. This is a delightful work, full of contemplative, pastoral feeling, and gives the fiddle grateful material, making it sing as well as dazzling by technical brilliance. In the immaculate interpretation of the two artists the work had a huge success.

H. W. L.

Her playing had breadth and maturity. Miss Glenn has gone a long way toward justifying the promise of her earlier performances here . . . few superiors in the current world of violin-playing.

J. B., N. Y. TIMES

. . . magnificently planned and balanced program. . . . Particularly exciting was her playing of the sumptuous Strauss Sonata.

P. G-H., N. Y. HERALD-TRIBUNE

Janne Janesco, soprano, Mar. 10, E—Here is a young soprano who has an amazing voice—in fact, she has everying needed to become a singing sensation except the vocal technique without which much of her work becomes unfocused. The clear top notes lose effect because of inaccurate attack, and the musicality of the program becomes diffused either through nervousness or insufficient experience in recital singing. And yet the natural timbre is so lovely, there is so much brilliance in tone and personality that I feel I am being more severe than just. It is never a pleasant obligation to discourage or to wound a vocalist (anyone may have an "off" night). In fact, I believe in Miss Janesco's supreme talent so firmly that I am bypassing a noncommittal report to urge her to work with greater concentration and to return next season for another try. M. C.

Miss Janesco has a voice, and a fine one. If she can get it under control, it will be something to hear.

J. B., N. Y. TIMES

It would be a pity if the fresh clarity of this young singer's unusual voice timbre could not be moulded into something of greater technical achievement and greater interpretive interest than is now apparent.

P. G-H., N. Y. HERALD-TRIBUNE

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New York Concert Choir: "Rusalka," Mar. 11, E—The American Choral Foundation presented the New York Concert Choir and the New York Concert Orchestra (Margaret Hillis, music director) in Antonin Dvorak's "Rusalka." The special concert version was guest-conducted by Peter Herman Adler, musical director of the NBC Television Opera Theatre. "Rusalka" is a lyric fairy tale, the Czech version of "Ondine," operatic material which has fired the imagination of many composers and playwrights of many nationalities. The hopeless love of the water nixon for her Prince Charming, and its sad ending, do not pose any problems for the listener or viewer. It is common property. The book of Dvorak's opera, which was done in a just workable English translation, meant easy going to the audience. The enticing music of Dvorak weaves its melodic spell. That the orchestra, which is of early Wagnerian proportions, did only rarely cover the singers, is a big credit to Mr. Adler's circumspect direction. In the title role, Virginia Haskins caught the lyricism of her part with convincing charm. Rudolf Petrak, the prince, a native Czech, has the music in his blood. He and Mr. Adler, to whom this music also means home ground, did splendidly. Lorna Sidney was the witch and the Princess. Her dark alto voice lent itself well to the delineation of these parts. Leon Lishner did well as the Merman. As kitchen boy and hunter, Jean Maretta and Robert Holland, respectively, brought humorous relief into the action. Robert Denton was narrator. It was an evening of heartwarming music. H. W. L.

. . . we heard a delightful score, done with much sincerity and understanding that were contagious.
O. D., N. Y. TIMES

While much of "Rusalka" is very enjoyable, this sort of opera has meaning only to a Czech audience, steeped in the artistic customs of the land. To us a good deal of the music sounded conventional, even commonplace, though very musicianly commonplace. P. H. L., N. Y. HERALD-TRIBUNE

Little Orchestra, Mar. 14, E—The final concert of this season by the Little Orchestra Society under Thomas Scherman again proved the conductor-director's tasteful versatility. It opened with a 17th-Century cantata for tenor and orchestra by Tunder (father-in-law of Buxtehude), which was sung by Lawrence Avery with stylistic sensitivity. Then came the American premiere of the Robert Herrick Cantata by Jan Meyerowitz. Here the soloist is a soprano, and Mariquita Moll did the honors. The work shows the individuality of the composer, whose every score shows his own very personal handwriting. Whether one likes his style or not—and this reporter admires it—one has to grant to Mr. Meyerowitz a facility for writing singable and melodic lines. The very difficult work found in Mr. Scherman a devoted interpreter. Zerbinetta's recitative and aria from "Ariadne auf Naxos" by Richard Strauss brought the highly welcome return engagement of Mattiwilda Dobbs, who last year starred in Mr. Scherman's concert performance of the entire opera. The last half of the program was devoted to a concert performance of Mozart's "Der Schauspieldirektor" (The Impresario) in a new and very successful English translation by George and Phyllis Mead. Max Leavitt played the title role with humor, and saw to it that the three dramatis personae moved with ease, as they sang with charm. The performance was a great success and a fitting close to the Little Orchestra's current season. H. W. L.

It was the Mozart score that made the evening. . . . Mr. Scherman kept the music moving in sprightly fashion. . . . Miss Dobbs sang brilliantly.
H. T, N. Y. TIMES

Jan Meyerowitz's cantata suffered from a lack of true lyricism. . . . Miss Dobbs sang . . . with uncommon ease, absolute control of intonation, and excellent diction. . . . "The Impresario" was the best offering of the evening.
P. H. L., N. Y. HERALD-TRIBUNE

HUNTER COLLEGE

Clifford Curzon, pianist, March 12, E—Clifford Curzon gave his only New York recital at Hunter College, and the hall was filled by the many admirers of the great English pianist. The program exhibited all the virtues of this artist—tenderness, a colorful touch, temperament, and a deep architectural sense. Mendelssohn's Variations Serieuses opened the program. Rarely does one hear the work played with such loving affection. Schubert's B-flat Sonata (Op. posth.) followed. Schubert seems to be Mr. Curzon's special domain. He is able to keep the spreading architecture of the work together by infinite variations of coloring. Three pieces by Ravel were further proof of the sensitiveness and delicacy of Mr. Curzon's interpretative art. Schumann's "Carnival in Vienna" closed the bill. It was here that Mr. Curzon's powerful projection of the spirit of a work provided a unique musical experience. H. W. L.

As always, Mr. Curzon played with taste and with his customary variety of touch. . . . Yet the finish and essential purity of Mr. Curzon's style always provide a stimulating experience. H. C. S., N. Y. TIMES

The most conspicuous elements of the event . . . were the astounding array of shades and degrees of color, loudness and softness in evidence and the remarkable intelligence with which the artist measured his nuances out so as to produce the most complete and most genuine musical effects.
T. M. S., HERALD-TRIBUNE

CARNEGIE RECITAL HALL

Jane Schleicher, soprano, Feb. 18, E—In a short but tastefully chosen program Jane Schleicher, a soprano of lovely lyric quality, made an altogether favorable impression at her New York debut. In works of Mozart, Schumann, Fauré, and Debussy, her diction was perfect, her voice clear and steady, and her presentation unassuming yet very alive. A particularly successful moment was her tender control of the last "Adieu" in Fauré's "Poème d'un jour." The one disturbing element was her habit of sudden crescendos at the end of held notes, which disturbed the line. E. L.

. . . she appears to have the basic requirements of an unusual voice and a serviceable technique.
J. B., N. Y. TIMES

. . . she has a lovely voice, and has built a truly elegant art upon its possibilities.
P. G-H., N. Y. HERALD-TRIBUNE

OTHER CONCERTS

Santos Ojeda, pianist, Feb. 19 (TH), A—A slowly paced, undramatic performance of Mozart's Fantasy (K. 475) and Sonata (K. 457) in C Minor opened this young Cuban pianist's program. He proved to be a careful and exact musician capable of producing warm rich sounds, and prone to treat Mozart in an extremely romantic manner. The Bartok Outdoor Suite, which followed, was exciting, vibrant, and well thought out. E. L.

Collegium Musicum, Feb. 20 (TH), A—This excellent group featured the first performance of Isaac Nemiroff's Oboe Concerto. Josef Marx played the oboe part without histrionics and with a relaxed intensity that kept the concerto moving. E. L.

Andres Segovia, guitarist, Feb. 26 (TH), E—This greatest of all classical guitarists and one of our finest musicians again presented a typical program with his usual success. It matters not whether he plays Bach, Sor, Schubert, Grieg, or Villa-Lobos—most of the time his listeners remain transfixed by Segovia's artistry.
W. C. H.

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THE NATIONAL SCENE

LUBOSHUTZ *and* NEMENOFF, *duo-pianists, autographing programs following their concert in Muncie, Indiana. Shown with the artists are Mrs. Lynden Mitchell (left, standing), membership secretary of the Muncie Civic Music Association, and Mrs. Lawrence Park Smith, president.*

BOSTON

■ At long last Igor Markevitch has appeared before an American audience. Long known on these shores by reputation, by a few performances of some of his works, and by his recordings, the composer-pianist made his debut as conductor in the U.S. in a guest appearance with the Boston Symphony Orchestra on Mar. 18. The 42-year-old conductor scored an immediate and well-deserved success.

The program included the Handel Concerto Grosso for String Orchestra in D Major (Op. 6, No. 2), done here only once previously, in 1933; the Tchaikovsky "Romeo and Juliet" Overture; Britten's Variations and Fugue on a Theme of Purcell (first performance at regular BSO concerts, although performed by the Pops Orchestra in 1950 under its alternate title, "A Young Person's Guide to the Orchestra"); and Stravinsky's "Le Sacre du Printemps."

In all these works Markevich produced an excellent body of tone from the orchestra. The strings sounded round and firm in the Handel, the sentimentality of the Tchaikovsky was minimized through discreet handling of contrasts, the Britten was clearly and cleanly exposed as it ought to be, and the "Sacre" was a triumph of pacing and precision. Interpretation-wise, in style, in mood, and in the music's effect, the conductor showed the keenest kind of discrimination and the best of taste while not sacrificing an iota of emotion and feeling.

JULES WOLFFERS

ST. LOUIS

■ Among the many special features offered subscribers to the St. Louis Symphony Orchestra's 75th season was a "double header" for the first February concert pair, following the three-week tour. Isaac Stern and Gregor Piatigorsky shared honors as joint soloists, much to the delight and edification of two crowded houses. Stern gave a faultless performance of the Bach A Minor violin concerto, Piatigorsky was matchless in his playing of Schumann's idyllic 'cello concerto in A Minor, and the two artists collaborated in an eloquent and dashing performance of the Brahms double concerto.

Vladimir Golschmann's orchestral accompaniments were discerning, and for the orchestra's single contribution, the Handel suite from "The Faithful Shepherd," in the Beecham arrangement, was played in notable fashion.

The following week, a first St. Louis performance of Gustav Mahler's "Resurrection" Symphony was another memorable gesture, for the anniversary season. This occupied the last half of the program and was conducted by assistant conductor Harry Farbman in authoritative fashion. Assisting the orchestra were the Sumner High and Lutheran High School choirs, with Ilona Kombrink, soprano, and Jean Comfort, contralto. Farbman and his numerous forces received ovational audience acclaim for a musical experience of outstanding merit. Mr. Golschmann conducted engaging performances of Schubert's Fifth Symphony and Three Madrigals by Claudio Monteverdi.

The next soloist was Maria Tipo, young Italian pianist, whose playing of the Mozart A Major Concerto (K. 467) was in every particular a delightful conception of this ingratiating work, and revealed a wealth

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" (Aug.) Soldier Field—*Festival of Faith* (before 125,000)
1955 (Apr.) Univ. of Chicago—*St. Matthew Passion*
" (May) Euterpean Club—*Verdi Requiem*

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of musical understanding and an all-encompassing technical artistry, Mr. Golschmann's orchestral accompaniment was a finely transparent collaboration, and for the orchestral list he turned to music of today—three excerpts from Alban Berg's Lyric Suite, and the first symphony of Dimitri Shostakovitch. This, probably the young Russian's best work, was treated to a performance that left no facet unexplored. The Berg suite, uninhibited in its dissonant explorations, may have puzzled most of the uniniated music devotees, but for the progressive musical mind it was an item of intense interest.

■ The Principia Concert Course presented Szymon Goldberg in a violin recital in Howard Hall before its usual large audience. A rather forbidding program of Bach, Beethoven, and Debussy for a restive student body did little to arouse the emotions of the youngsters, but the adult contingent enjoyed the artistry of one of today's leaders in the violin field as well as the assistance of the accompanist, Leon Pommers. O. C.

CHICAGO

■ The extraordinarily gifted conductor, Herbert von Karajan, and the Berlin Philharmonic were welcomed warmly in the spirit of good will—the purpose of their visit—and were equally responsible for the excitement and marked success of the first of three concerts played to soldout houses. The opening concert was impressive for the outstanding ability of von Kajaran, the remarkable skill and musical understanding of the orchestra, and their combined dedication to the music: Haydn's "London" Symphony, the Prelude of the last act of Wagner's *Tristan and Isolde*, Beethoven's Fifth, and the Overture to *Tannhauser* (as an encore).

■ The Chicago Symphony, under Reiner, treated its audiences of the past several weeks to a series of festive concerts, with many highlights: the exquisite Overture to Rossini's *The Silken Ladder*, the Brahms Second Symphony, Brahms Second Piano Concerto played magnificently by Claudio Arrau; Dvorak's A Minor Concerto played by Milstein, and Gieseking's unforgettable performance of Beethoven's E-flat Major. John Weicher gave us a virtuosic first performance here of Mohaupt's violin concerto, and we heard the world premiere of Frederick Schreiber's prize-winning Concerto Grosso for Four Solo Instruments and Orchestra, and the most beautiful of Reiner's Mozart — the Divertimento No. 17 in D Major (K. 334).

■ The Civic Orchestra (a school for the development of symphony players, maintained by the Chicago Symphony Orchestra) gave a thoroughly enjoyable concert in Thorne Hall recently, under its regular conductor George Schick. An excellent disciplinarian, Schick exhibited the merit of his forces in a program consisting of compositions well suited to the abilities of the group: Britten's "A Simple Symphony," Ravel's Introduction and Allegro for Harp, with soloist Diane McDonald. Of particular interest however, was Robert Kurkas' Suite, "The Good Soldier Schweik," inspired by the Czech journalist Hasek's anti-war satire by the same title. The con-

KATJA ANDY *was heard in a sonata recital with Alexander Schneider, violinist, in Mandel Hall, Chicago, on Feb. 12, and on Feb. 18 as soloist with the Chicago Civic Orchestra in Mozart's C Major Piano Concerto (K. 503). Last year Miss Andy was assistant to Edwin Fischer in his master classes at the Lucerne Festival, and during this period concertized in Germany, Switzerland, and Denmark. Her appearances in Copenhagen alone included a solo recital, a Beethoven series for radio, and a performance with Mr. Fischer and the Royal Danish Orchestra of Mozart's Concerto for Two Pianos. Miss Andy is on the faculty of De Paul University's School of Music.*

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spicuously gifted composer whose talent has won him many honors, has written six little pieces, at once programatic, keenly articulate, yet subtle, which the woodwinds, brass, and percussion handled expertly. The performance was received with spontaneous enthusiasm. Soloist at this concert was the internationally known pianist Katja Andy, whose authoritative performance of the Mozart C Major Piano Concerto (K. 503) added to her many laurels received both here and abroad.

■ Dame Myra Hess' recent Orchestra recital was, as always, a top musical event. Her devoted public filled Orchestra Hall to hear her wonderful interpretations of Bach, Mozart, Beethoven, Scarlatti, and Schumann. . . . The Heifetz recital, which filled Orchestra Hall and stage on Feb. 20, was an especially exciting one. This great artist has never been in finer form, nor has he played with more warmth. His excellent new accompanist, Brooks Smith, was a perfect complement to the recital. . . . Wilhelm Backhaus' recital appearance here in Orchestra Hall, after 30 years' absence, is an experience that will be remembered for a lifetime. One was in the presence of a great master pianist, who played simply and clearly, yet profoundly, a program of Beethoven sonatas. . . . Zino Francescatti, who has figured for many years as one of the top masters of his instrument, gave, with the assistance of his superb accompanist Artur Balsam, a fine exhibition of violin playing at his annual Orchestra Hall recital, on the History and Enjoyment of Music Series.

■ We were glad to discover in Dorothy Maynor's recital in the Civic Opera House (Feb. 20) that this artist has undergone many changes for the better. She has regained the richness, power, and luster of her beautiful voice. In her rendition of the aria "Abscheulicher" from *Fidelio,* the recitalist made us realize that we were facing a new Maynor—a great artist whose dramatic voice mirrored all of the anguish and hatred of this poignantly dramatic episode.

■ Daniel Wayenberg, young Dutch pianist who made his debut here in Orchestra Hall on the Musical Arts Piano Series, displayed conspicuous pianistic talent, and admirable technic, but further cultivation of both are necessary before the music's deeper sense can be adequately projected.

■ The Series of 13 weekly Fine Arts Quartet concerts, being sponsored by the Allied Radio Corporation (not the Allied Arts Corporation, as erroneously stated in the Jan. 15 issue of *Musical Courier,* page 31), continues to draw capacity houses to Kimball Hall on Tuesday evenings. Among contemporary works recently performed were quartets of Bartok, Hindemith, Prokofieff, and Anthony Donato (Northwestern Univeristy professor, whose third quartet was a convincing and inspired work).

■ Carol Fox, Lawrence V. Kelly, and Maestro Nicola Rescigno, top Lyric Theatre officials, have returned from Europe with signed contracts from a number of the world's outstanding opera singers, who will join the Chicago opera company for the fall 1955 season. In the various vocal categories, they are as follows:

Sopranos: Maria Meneghini-Callas, Renata Tebaldi, Anita Cerquetti, Inghe Borkh; Tenors: Giuseppe di Stefano, Gino Penno, Jussi Bjoerling, Carlo Bergonzi, Mariano Caruso; Baritones: Tito Gobbi, Ettore Bastianini; Bass: Nicola Rossi-Lemeni.

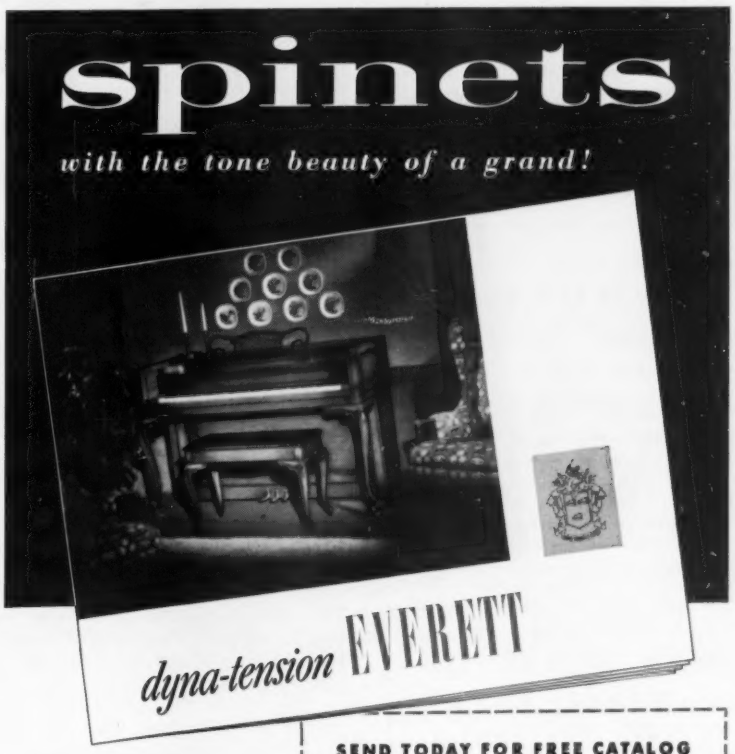
DOSHA DOWDY and RENÉ DEVRIES

CLEVELAND

■ The crowning event in G. Bernardi's nearly 30 years of concert management was reached when he brought the Berlin Philharmonic Orchestra under Herbert von Karajan to Public Music Hall. No words can adequately describe the overwhelming effect upon the audience that completely filled Music Hall. Never have these halls resounded to such wild cheering, nor has any body of musicians been fêted by such a standing ovation. After a program offering the Mozart "Haffner" Symphony, the Prelude and Love Death from *Tristan,* and an overpowering Brahms First, the Berliners had no choice but to encore the *Meistersinger* Prelude.

■ After last season's inauguration of the much-publicized conductors' workshop, George Szell is again in the midst of strenuous sessions with 15 (instead of last season's 30) young conductors from all over the United States. In this worthy project, sponsored by Mrs. Elroy Kulas in conjunction with such organizations as the American Symphony Orchestra League, the guests are attending 10 rehearsals and 7 concerts by the Cleveland Orchestra, besides being offered the baton in 9 special rehearsals.

■ The debut of the young Viennese pianist Paul Badura Skoda in the E-flat Major Mozart Concerto (K. 482) whetted our appetite to hear this exquisite and highly sensitive protagonist of the classic muse in a full-length recital. He scored an unequivocal success with his audience. Needless to say, the orchestra was at its best in this music conducted with utmost finesse and devotion by Mr. Szell. Opening this program were Variations for Orchestra by the young American



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composer Charles Mills, who made a fine impression with this work and was recalled with warm applause.

ROSE WIDDER

CINCINNATI

■ London's Festival Ballet deserved better from Cincinnati than the meager houses which greeted its four performances during the first week of February. Whether the cause of local apathy toward this ballet company, which was the best seen here in years, lay in the somewhat repetitious repertoire (two *Swan Lakes* and two *Prince Igors*, both of which had already been seen in Cincinnati during the course of the season), or whether the company suffered from lack of sufficient national publicity, it is hard to say. The fact itself is regrettable, for there was not a weak spot to be found in the entire company. Toumanova's poignant *Giselle* was a dazzling *tour de force;* Anton Dolin has few peers as a choreographer or as a dancer; Istvan Rabovsky and Nora Kovach, newly arrived from behind the Iron Curtain, were sensational for the flashy brilliance of their technical prowess. Especially spectacular was Rabovsky's agility in *Prince Igor*. *The Nutcracker* was thoroughly delightful, and the corps de ballet, sparkling with youthful verve and vivacity, showed excellent training. It is certain that, if and when the London Festival Ballet ever visits Cincinnati again, it will receive a much heartier welcome.

■ Erica Morini returned to Cincinnati after an absence of more than 20 years with a selfless and wellnigh perfect performance of the Beethoven Violin concerto at the fourteenth program-pair of symphony concerts on Feb. 11-12. Her tone, subliminal in purity and quality of intonation, took wing in a poetry of sound and classical line that bore evidence of the violinist's deep devotion to the work. It was a lovely thing, to which Thor Johnson and the Cincinnati Symphony Orchestra contributed a framework of sensitivity and understanding. In honor of the dedication of Cincinnati's handsome new Public Library, the orchestra gave the world premiere of "Abstract" by Scott Huston, a member of the Cincinnati Conservatory of Music Faculty. The piece's abstractions show considerable skill in their multilinear interweavings, without arousing too much audience interest.

■ As a final item there remains to report the invigorating recital given by Jerome Hines, a sincere artist and real operatic personality, for the Matinee Musical Club on Feb. 16. It was an operatic recital with slight lieder overtones. Since the Hines voice is huge, the concert was a very loud one, too. The Metropolitan basso's personality assured him success; he projects a forceful dramatic line, but sensitive colors and subtle nuances elude him.

LOUIS JOHN JOHNEN

WASHINGTON, D. C.

■ German-American cultural relations appear at last to be back to normal. So one could judge, at least, from the Feb. 27 appearance here of the touring Berlin Philharmonic Orchestra. The premiere concert of the orchestra's American visit was a resounding success in every way. The formal program consisted of Mozart's "Haffner" Symphony, Richard Strauss' "Til Eulenspiegel," and the First Symphony of Brahms. The orchestra played with suavity in the Mozart, with verve and almost overpowering crescendos in the Strauss, and in the Brahms gave a demonstration of articulateness rarely equalled.

■ Not since Schnabel has a pianist made a solider impact on the Capital than Wilhelm Backhaus in his early March recital. The listed program was an all-Beethoven one, which in lesser hands might have been a disaster. With Backhaus it amounted to something far different. Each of the five sonatas was given in a completely dedicated, assured, and appropriately characterized way. There was nowhere any effort to dazzle, no seeking after calculated effects. Backhaus' fingers are not nimble enough at 71 to rival some others around, and the pace they maintain is not invariably steady, but the impression they conveyed was of a profound intellect and complete absorption in the music. It made for singularly rewarding listening.

■ The great event of the Boston Symphony's series was the *Damnation of Faust*. Charles Munch and his forces, including the Harvard Glee Club and Radcliffe Choral Society, made the same kind of magnificent *tour de force* out of *Damnation* as they did last year out of Berlioz' *Romeo and Juliet*. Suzanne Danco sang beautifully as Marguerite, Martial Singher gave a wonderfully zestful characterization as Mephisto, and Donald Gramm did admirably as Brander. Special credit should go to the Faust, John McCollum, who was a last-minute replacement for David Poleri. He gave a commendable account in his first essay of the role.

■ Sir Malcolm Sargent led the Philadelphians in a concert which included Haydn's 86th Symphony, the Berlioz *Benvenuto Cellini* overture, Delius' "Brigg Fair" and, as the *pièce de résistance*, the Walton Symphony. Sir Malcolm did a brisk, affable job, and the orchestra responded with enthusiasm. It was a thoroughly enjoyable concert.

■ Beethoven's early C Major Mass, dating from 1807, made an attractive novelty on the National Symphony's first March program. The glee clubs from Smith and Amherst Colleges came down to Washington for this work, a much gentler one than the *Missa Solemnis*, and they sang with vigor and skill. Less can be said for the soloists, who except for Paul Mat-

then, the bass, were not quite adequate for their tasks. The third Leonore overture and Hindemith's "Mathis der Maler" filled out the evening. JAMES G. DEANE

PHILADELPHIA

■ Half a dozen guest conductors during Eugene Ormandy's mid-season vacation gave added interest to Philadelphia Orchestra programs. A genuine novelty for the regular series subscribers was the appearance of Russell Stanger, 30-year-old New Englander chosen by Ormandy to conduct a pair of concerts because of his outstanding ability in the conductors' symposiums co-sponsored by the orchestra. Stanger showed excellent technical equipment, in addition to "a conductor's head of hair." He gave a straightforward reading of Mozart's Linz Symphony, directed Hindemith's "Mathis der Maler" with becoming virility and strength, and brought to life Ravel's "La Valse" in one of the most compelling performances this listener has heard. Eugene Istomin, also not much more than 30, was piano soloist in Chopin's Second Concerto. His tone on the whole was rather small, and his interpretation lacked inspiration.

Thor Johnson, of the Cincinnati Symphony, did well in a program featuring Dvorak's Fourth Symphony and Vaughan Williams' "Job." John Krell was the artistic soloist in the rarely heard Piccolo Concerto by Vivaldi-Malipiero.

Handsome Sir Malcolm Sargent gave impeccably if not greatly moving performances in two all-orchestral programs, one featuring the Sibelius Second Symphony, the other William Walton's Symphony heard here for the first time in nearly a score of years.

Erich Leinsdorf scored in a Pension Foundation concert with William Warfield and Leontyne Price, in a program featuring Verdi opera excerpts. Francis Madeira, Philadelphia-born conductor of the Rhode Island Philharmonic, also aided the Pension Foundation by directing a concert performance of *Carmen*, with his wife, Jean Madeira, in the title role. Other principals were John Druary as Don Jose, Nancy Chase, and Arthur Budney.

Ormandy's return was signalized by the premiere of Howard Hanson's "Sinfonia Sacra" (Symphony No. 5), a one-movement work which does a good job of expressing in tone what it sets out to do—recreate the spirit of the first Easter. It makes much use of open fourths and fifths in a mildly dissonant way. The opening is softly expressive, there is a tumultuous climax in the middle, and it dies away to a gentle close. Eunice Alberts and David Lloyd were soloists in Mahler's "Das Lied von der Erde," which seemed longer than usual, perhaps because of Ormandy's tempo.

One of the most attractive orchestral novelties in a long time was "The Four Squares of Philadelphia" (not a be-bop term) by Louis Gesensway, veteran member of the Orchestra's first-violin section. It is interesting evocation of the many facets of Philadelphia life as typified in the central-city squares from Colonial times to the present traffic-jam days. Colonial street cries of tradesmen give special flavor. On this program Efrem Zimbalist gave a patrician account of Beethoven's Violin Concerto.

Also news in the Orchestra department is the retirement, after more than 30 years, of Samuel Lifschey as first violist.

■ The Berlin Philharmonic Orchestra under Herbert von Karajan won an ovation. Its Wagner was outstanding. Both the *Tristan* Prelude and Love-Death and the *Meistersinger* Overture were played at a slightly slower pace than is customary with American orchestras, but it was all to the good. Beethoven's Fifth Symphony, on the other hand, seemed hard-driven in the first movement, nor was the phrasing always rounded, but there was undeniable power, especially in the Finale. Haydn's "London" Symphony had both spirit and gentleness. SAMUEL L. SINGER

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SAN FRANCISCO

■ San Francisco Symphony concerts featured Zino Francescatti in Lalo's Symphonie Espagnole at the triple concerts of Feb. 17, 18, 19. His interpretation had breadth and sweep, and the orchestral accompaniment demonstrated conductor Jorda's mastery and flexibility. Earl Murray, assistant conductor, served in the absence of Maestro Jorda on Feb. 24, 25, 26, the two major works were Beethoven's Piano Concerto in C Minor played by Rudolf Firkusny, and the first local hearing of Charles Ives Symphony No. 2. Conductor Murray and the orchestra gave a scholarly interpretation of the latter score, which is replete with snatches of popular tunes woven into the texture by clever disguises of polytonality.

■ 17,000 Bay Area people enjoyed piano playing on Sunday afternoon, Feb. 27. 3,000 of them were at the San Francisco Opera House to hear William Backhaus in an all-Beethoven recital. The remaining 14,000, the largest crowd ever assembled locally for a musical event, were at the "Cow Palace" (correct title, Livestock Pavilion), where Liberace held forth in a three-hour program of piano sentimentalism, songs, jokes, plugs, and sambas. MRS. FRANCIS H. REDEWILL

N.A.T.S. Summer Workshops

The National Association of Teachers of Singing has announced the seventh of the annual Summer Workshop Series scheduled in various key spots of the country for July and August 1955.

Among topics on the agenda are: Additional Knowledge of Voice and Voice Pedagogy; Guidance in Opera Presentation; Guidance in Church Music Programs; Free Discussion and Clinical Demonstration; Guidance in Choral Programs; and the accompanying vocational association with colleagues and vacation recreation in a pleasant environment.

Locations and dates: Appalachian State Teachers College, Boone, N. C., July 24-29; Chairman Haskell Boyter, Atlanta, Ga., Co-Chairman Virginia Linney, Boone, N. C.; Willamette University, Salem, Oregon, August 1-5; Chairman Melvin H. Geist, Co-Chm. John Lester, Missoula, Montana; Northwestern University, Evanston, Ill., August 1-5, Chairman E. Clifford Toren, Evanston, Ill., Co-Chm. B. Fred Wise, Chicago, Ill.; Texas Technological College, Lubbock, Texas, August 8-12, Chairman Dr. Gene Hemmle, Co-Chm. Myrtle Dunn Short, both of Lubbock, Texas; University of Colorado, Boulder, Colo., August 22-26, Chairman Alexander Grant, Co-Chm. Dr. Berton Coffin, both of Boulder, Colo.; Summer Studio of Grace Leslie, Salisbury, Mass., August 22-26, Chairman Grace Leslie, New York City, Co-Chm. Gertrude Tingley, Boston, Mass.

HENNY EKSTROM, *graduate of the Royal Academy of Stockholm, now living in the U.S., has recently starred in several opera performances in California:* Eugene Onegin, *at the Los Angeles City College; world premiere of George Antheil's* Volpone, *at the U. of Southern California; Gian-Carlo Menotti's* The Consul, *at the Philharmonic Auditorium; and the American premiere of Frank Martin's* Le Vin Herbe. *Following five solo appearances with the L. A. Philharmonic Orchestra in March, Miss Ekstrom will be heard in her second recital of the season on April 16, with Gerhard Albersheim at the piano.*

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THE INTERNATIONAL SCENE

ISRAEL

■ The present season in Israel has so far had some very unusual and peculiar features. The Israel Philharmonic Orchestra, preparing a two-and-a-half-month European tour for spring and early summer, is giving its Israeli subscribers a highly concentrated and crowded series of subscription concerts, with conductors coming and going all the time, only a few soloists, and a haphazard repertoire. Conductors so far have included Igor Markevitch, Sergiu Celibidache, Efrem Kurtz, Heinz Freudenthal, Georg Singer, and Michael Taube. Soloists were Gregor Piatigorsky, Aldo Ciccolini, Yahli Wagman, Josef Tal, and Elaine Shaffer. Mr. Markevitch's main concerts were devoted to a concert rendering of *Don Giovanni*, with eight young singers from Milan's renowned la Scala as soloists. Mr. Piatigorsky's offerings included the Dvorak Concerto, Bloch's "Schelomo," and a recital (with Ralph Berkowitz at the piano). Israel's fastidious audiences hailed the great artist of the violoncello as one of the most outstanding soloists ever heard in these parts. The artist dedicated all his fees to the Orchestra's Pension Fund.

Mr. Celibidache, paying his second visit to Israel, programmed the Shostakovich Fifth Symphony; Mr. Kurtz, on his first Israeli tour, gave the local premiere of the Tenth, even before its first European performance. Miss Shaffer, the noted flutist, gave faultless and highly musical performances of works by Mozart and Telemann. In the series of Mr. Singer, Israeli conductor just back from a European tour, we heard a truly exciting rendering of Mahler's Fourth Symphony (Annette Brun-Yoel, vocalist); Yahli Wagman, young Israeli pianist (at one time a Juilliard student), excelled in a spirited performance of the Khachaturian Piano Concerto. No major Israeli symphonic work has so far been played by the Israel Philharmonic this season; the only local composition heard was Josef Tal's fine Piano Concerto No. 2, performed by the composer himself under Mr. Freudenthal's experienced baton. Mr. Freudenthal left Israel in February for his Stockholm home, after an eight-month season with the Kol Israel Broadcasting Service, during which he led excellent performances of standard classical and romantic works as well as new music by European, American ,and Israeli composers—among the latter a Divertimento by Bernd Bergel, and Music for Strings by M. Avidom. Excerpts were also given from an opera by A. Ashman and M. Avidom, *Alexandra the Hasmonean* (treating a subject from the period of the Maccabeans). These offerings of the Kol Israel Service are weekly events, given every Tuesday of the year at the Jerusalem Y.M.C.A. Auditorium.

■ For the first time there have been important showings of Negro musical art in Israel. Colored soloists have appeared in recital before; but this year, in addition to the great singer Todd Duncan and the still marvellously flourishing music-hall artiste Josephine Baker, there has been a short stand of the original *Porgy and Bess* production, and on tour in Israel was Lionel Hampton with his Orchestra. *Porgy and Bess* completely hypnotized the Israeli public, who had never seen anything like it; tickets were at a premium, and the local impresario was left with no tickets for correspondents. Lionel Hampton, top showman, not only enthused audiences twice nightly at the country's biggest hall (seating some 3,500), but was himself greatly impressed by Israel and made many friends. He accepted two pieces (an instrumental and an "Israel Wine Song") of hit-song composer Daniela Dor of Israel, and played them in his concerts together with a medley of Jewish and Hebrew folksongs; he will also play them in his forthcoming film.

PETER GRADENWITZ

VIENNA

■ The Vienna State Opera interrupted its sleep to offer two new productions in one month. *The Bernauerin* by Carl Orff was a distinguished artistic achievement. This work, written in 1945, is not an opera; it represents an entirely new type of musico-dramatic theatre. Scenes which are entirely spoken are combined with others of musical content. There is no real action, rather a sequence of pictures and monologues. The libretto (also by Orff), in ancient Bavarian dialect, has not been set to music in the usual sense of the word, but the melody of the language in climactic moments approaches to something like music — demoniac rhythms, peculiar melodies. *The Bernauerin* is genuine, often crude, people's theatre in a baroque, pictorial sense, full of vigor and healthful spirit but also filled with the deep meanings of the Theatrum Mundi (World Theatre). The performance at the State Opera, with the famous actors Kaethe Gold and Fred Liewehr in leading roles, good if not perfect, became an outstanding success.

The second new production, Giordano's *Andrea Chenier*, on the other hand, is a boring and uninspired effort. As the management of the Opera conceded itself, this opera was only given to offer something new to the subscribers. There was no ambition or artistic goal behind the revival, but to give a clean performance. The settings were combined from existing pieces of old decor, the stage direction tried to be original at any cost, and the orchestra under Moralt was loud and rather intrusive. The singers —Zadek, Rosvaenge, Bayle—were also uninspired.

■ The most important event of the month was the guest performance of "Jazz at the Philharmonic." Jazz in Vienna is acknowledged as a serious art form, and the audience is very expert. Unfortunately, Dizzy Gillespie (trumpet) was rather colorless, but Ella Fitzgerald, Bill Harris (trombone), and, above all, Oscar Peterson (piano) and Buddy de Franco (clarinet) made Jazz at its purest and finest a great musical experience.

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■ Supposedly the sensation of the month, the recital given by Beniamino Gigli turned out to be a disappointment. The voice now lacks glamor and strength, especially in the high register. Gigli, to cover up this shortcoming, sings a lot of falsetto. His technique, however, is still admirable.

■ William Strickland conducted a fine program of American music, with Samuel Barber's Symphony No. 1 as the most interesting work. Marjorie Mitchell at the same concert played MacDowell's Piano Concerto. The two yearly concerts by Strickland are a splendid opportunity for the Viennese to get acquainted with American music in excellent interpretations. Vienna, in its conservatism, does not sufficiently appreciate this.

■ Otherwise in Vienna, there was little interesting contemporary music to be listened to. But Graz had a real scandal on its hands, when part of the audience left the hall under protest during the premiere of the Second Symphony of the Jugoslav composer Stepan Sulek. Thereupon, the conductor, Fritz Zaun, stopped the concert in the middle of the symphony. The following evening the same work was repeated for the Jeunesse Musicale with great success.

DR. ERICH JANTSCH

GERMANY

■ In a press conference the foundation of the Berlin Ballet Theater has been announced. A small company of 13 members, it is headed by Tatjana Gsovsky, Germany's controversial leading choreographer. Soloists are Natascha Trofimova, Gert Reinholm, Gisela Deege, Harald Horn, Grete Sellier, and Ralf Smolik. Irene Skorik, Beryl Grey, and Elsa Marianne von Rosen eventually will appear as guest ballerinas. The repertory consists of Beethoven's *Creatures of Prometheus,* Ravel's *Bolero, Souvenirs* (a ballet adapted from Schnitzler's *Der Reigen,* with music by Offenbach), *Signal* by Giselher Klebe, *The Labyrinth* by Klaus Sonnenburg, *The Idiot* by Hans Werner Henze, and *Hamlet* by Boris Blacher. All choreographies will be created by Tatjana Gsovsky. While it is not the intention to compete with any of the big companies from abroad, a special Berlin choreographic style might be developed of thoroughly *avantgardistic* coining. Americans will have the opportunity to judge themselves how far this aim has been achieved already, when the ensemble embarks on its U.S. tour on Oct. 1. It has been booked for 50 performances in 20 cities, including New York, Washington, Philadelphia, and Chicago.

■ With the Philharmoniker off on its American tour the number of Berlin orchestra concerts has been reduced considerably. So it fell to the RIAS orchestra to inaugurate officially the newly installed organ of the Hochschule für Musik concert hall, which had exhibited its vast possibilities already some days earlier in a recital. The RIAS concert, conducted by Georg Ludwig Jochum, offered one of those rare programs with a comprehensive idea behind it: Monteverdi's Sonata sopra Sancta Maria, Handel's Organ Concerto No. 10 in D Minor (played magnificently by Joseph Ahrens), and Bruckner's Great Mass No. 3 in F Minor (sung by the St. Hedwig's Kathedral-Choir). . . . Fricsay returned to lead a conventional program. . . . Another one, under the baton of Carl Gorvin, was dedicated exclusively to music by Max Baumann, Giselher Klebe, and Ernst Pepping.

■ The Städtische Oper has staged a new *La Bohème.* The direction of Günther Roth, and especially the colourful sets by Dominik Hartmann, evoke an unmistakable French atmosphere, which, however, goes to pieces before it is really established, because of the horrifying Teutonic approach with which Walter Martin tackles the score. Competent as the singers may be on German ground, in these Puccini roles they appeared completely on the rocks. This is not to say that there occurred no beautiful singing in the performance. To listen to Elizabeth Grümmer's Mimi and to Ernst Krukowski's Marcel, even to Elfriede Trötschel's Musette, is always a joy, but it was out of style. It has a sort of cosy German *hauskonzert* flavor, but nothing of that Italian sobbing passion which touches the hearts. Perhaps this is really asking for the impossible, but in an area where authentic records are easily available a metropolitan opera house should not lower its standards so much as it did in this case.

■ Plans for the ISCM Festival, sponsored by the German Südwestfunk, have been announced. It will be held June 17-21 at Baden-Baden. The program lists two orchestra concerts with the Südwestfunkorchester under Ernest Bour and Hans Rosbaud, a special concert of the German section, a further concert with chamber works and two recitals of chamber music. Two Americans will be represented: Erich Itor Kahn by his "Actus Tragicus," and Elliot Carter by his Sonata for Violoncello and Piano.

HORST KOEGLER

PARIS

■ The great event of the month was the premiere at the Opera of *Les Noces Fantastiques,* a ballet in two acts, four scenes, by Serge Lifar (who also was the choreographer), with music by Marcel Delannoy. It is an important score which takes more than an hour of performing time without intermissions, and the composer had to apply himself very strictly to the demands of the choreographer. He did this with great subtlety.

The action takes place on the seacoast and at the bottom of the ocean. A young captain bids tender farewell to his fiancee before taking to the sea. But a storm breaks loose and his boat is wrecked. The Gods of the Sea, and especially a mermaid, want to seduce the young mariner. His love is so strong that he goes to find his bride-to-be, who follows him into the depths of the water. There they celebrate the "Noces Fantastiques" (Fantastic Wedding).

The score is inspired. It is simple and rhythmically straightforward. If the harmonies are traditional, the orchestration abounds in colorful evocations. The settings and costumes are among the finest the Opera has shown us for a long time. Not one useless complication, no useless mechanical devices. Everything is simple, tasteful, and done in ravishing colors. The painters Roger Chastel, Levasseur, and Andre Boll have achieved the happy technical realization of the stage design. We are indebted to Boll for the harmonious sequence of the scenes. The choreography of Lifar is quite complicated. It demands the utmost virtuosity and at the same time a style of great purity and romantic sensitivity. But the Corps de Ballet

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of our Academie National de Danse et de Musique has secured the services of Peter van Diyk, a magnificent dancer who unites technique with expressiveness. Van Diyk and Nina Vyroubova are a perfect pair. Claude Bessy in the role of a mermaid proves her enchanting power. Finally, the orchestra under Robert Blot had its great part in the success accorded to *Noces Fantastiques*. This work will take its place among the best of our ballet repertoire at the Opera.

■ The Lamoureux Orchestra gave the first performance (in concert form) of Tomasi's *L'Atlantide,* which so far had not reached Paris. The work is based on the famous novel by Benoit of the same title, and the very original idea of the author is to have entrusted the leading part, Antinea, the seductress, to a dancer. In this way he could introduce into the score a number of dance pieces of oriental color. The music has a barbaric character and a suggestive power which stem from the ostinato repetition of well-chosen thematic fragments. The composer conducted his work and was greatly acclaimed, as were his helpers —the tenor Raoul Jobin, and Angelici, both from the Opera.

■ Rudolf Albert, musical director of the Bayrische Rundfunk, gave the French premiere of the Concerto for piano and orchestra by Hans Henze, young composer of the opera *Boulevard Solitude,* which created a sensation when first performed last year during the Rome festival. The work is based on the 12-tone technique, but the tone rows are so cleverly divided between orchestra and solo instrument, the true temperament of the composer is so sensitive, not to say romantic, that one is really moved by the expressive power of the piece. The sonorities of the score are indeed the most refined and attractive. The pianist Paul Jacobs, unknown in Paris, made a deep impression, while Mr. Albert once again confirmed his reputation as a great conductor of fine technique and deep musicality.

■ Pierre Bernac and Francois Poulenc celebrated the 20th anniversary of their collaboration with a magnificent recital attended by *tout Paris.* The contralto Maureen Forrestier of Montreal, Canada, accompanied by the excellent musician John Newmark, revealed to us her pure voice in a program notable for the inclusion of songs by her compatriot Violet Archer. We also applauded the pianists Yvonne Lefebure, Magda Tagliaferro, Nadia Tagrine, the flute-piano duo J. P. Rampal and R. Veyron Lacroix, and the violinist Kogan, winner of the Grand Prix de La Reine Elisabeth de Belgique. SUZANNE DEMARQUEZ

LONDON

■ During the past two or three years London has been visited by various leading German orchestras, and it was with pleasurable anticipation that we Londoners looked forward to the first visit of the Bavarian Radio Symphony Orchestra. We were in no wise disappointed as they are an exceptionally fine body of players and, though a comparatively new organization, have been trained by their conductor, professor Eugen Jochum, to a very high standard. Jochum, as befits his position as President of the Internationalen Bruckner Gesellschaft, is an outstanding interpreter of this composer's music, and on this occasion his Fourth Symphony in E-flat (the "Romantic") was played with noble splendor. Our British conductors for some reason do not appear to take kindly to Bruckner, and as a rule it is only when a European musician is in control that any of his nine symphonies are programmed here. The Fourth is one of Bruckner's greatest works and the performance was superb. At the same concert, a distinguished mezzo-contralto, Lore Fischer, made her first appearance with orchestra at the Festival Hall, singing an aria from Handel's *Partenope* and Brahms' Alto Rhapsody with a mellow tone and most eloquent expression.

■ Before starting for the U.S.A. and his engagement with the Houston Symphony, Beecham conducted the Royal Philharmonic Society's concert and introduced a new work by Richard Arnel, who was resident for some years in America. It was a setting for soprano and orchestra of Shelley's "Ode to the West Wind." The solo part which presents considerable difficulties, was sung with distinction by Jenifer Vyvian.

■ At Covent Garden Massenet's *Manon* has been revived for three performances. The title-role was sung by the talented lyric soprano Adèle Leigh, who replaced a guest artist at a few days' notice. She achieved an unqualified success both as actress and singer; this writer has seldom heard the role sung with such moving sincerity and artistry. She rose to her finest heights in the St. Sulpice scene — the exquisite phrase "N'est-ce ma main" being interpreted in exact accordance with Massenet's directions in the score, "avec un grande charme et trés carresante." As des Grieux, John Lanigan was at his best in the lyrical moments, singing "Le Rêve" in a ravishing mezzo-voce. It would be difficult to imagine two artists who so completely identified themselves with their respective roles. They would be even better in a smaller theater, as this delightful opera (especially for their voices) is more suited to the Paris Opéra Comique than such a large auditorium as Covent Garden.

■ The Opera Company has now completed its present season and will return after Easter. In the meantime it is on tour and the stage is occupied by the Sadlers Wells Ballet. Beriosova appeared in *Swan Lake* for the first time here. This 22-year-old dancer is now on the crest of the wave, and the time cannot be far distant when she will assuredly attain ballerina rank. The movements of her arms and hands, the charm of her personality, and her light and graceful style marked an interpretation of Odette that already approaches the ideal. Her characterization of Odelle is not yet on this level, but with her exceptional talent this will mature as she gains in experience. She was admirably supported by John Field, a modest and splendidly equipped dancer. Margot Fonteyn reappeared after her marriage in her superb interpretation of *The Firebird.*

■ At an L.P.O. Concert, Royalton Kisch was the conductor and opened with Honegger's "Symphonie Liturgique." It is seldom played here and is unlikely to make a wide appeal. Honegger's strongly personal utterance and use of orchestral coloring are striking features.

■ William Steinberg of the Pittsburgh Orchestra has made his first appearance in Britain with the Philharmonia Orchestra (which is to tour the U.S.A. in the fall). This American conductor is already known here by his recordings. He gave two concerts at the Festival Hall, in each of which the orchestral items were the same—Mozart's "Haffner" Symphony (played with delicacy, though the final movement was taken at a dynamic speed) and the Elgar "Enigma" Variations. Mr. Steinberg's compliment in including a major British work was appreciated. He obtained a brilliant performance, though there was some over-dramatization at certain sections of the "friends pictured within." Between these works Wilhelm Kempf, a pianist of exceptional virtuosity, gave an exciting reading of the "Emperor" Concerto. During his visit Mr. Steinberg also directed with considerable success a Beethoven concert at the Albert Hall.

■ The Sadler's Wells Opera Company has revived *The Magic Flute* in a new production by Devine, with decor by Motley. The outstanding feature of this revival was the guest engagement of Rudolf Schwarz as conductor, who during his several years residence here has achieved a

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distinguished name as an orchestral conductor, but until now has not been heard in opera. His reading was authoritative, the balance between the music and the stage was excellently balanced, and the playing had warmth and sonority. The singing, unfortunately, was not on the same level, even if allowances are made for Mozart's difficult demands. Thomas Round is a Tamino of high promise, and June Bronhill grappled bravely with the fiendish difficulties of the Queen of the Night. Papageno, however, lacked the essential humor of the part. Sarastro's voice was too light and Pamina insufficiently lyrical.

ARTHUR NOTCUTT

OTTAWA

■ In keeping with the generally high standards of its regular concert series, the Morning Music Club of Ottawa recently presented the young Canadian soprano, Lois Marshall, in a richly varied program of contemporary and classical song. Miss Marshall displayed her many talents with gracious ease. Her intimate attention to detail, the clarity of her diction, and the evenness of her wide vocal range all contributed to the overwhelming acclaim given her by an overflow audience. Miss Marshall was able to hold her listeners' interest without resorting to any of the parlor tricks common to many singers today. Her natural charm and obvious sincerity needed no synthetic stimulus. She sang Purcell, Mozart, Brahms, and De Falla with equal skill and imagination, and one could not help but be impressed with the care shown in her choice of English songs, and in her refreshing unaccompanied encores.

■ In the same series, Daniel Wayenberg, the young Dutch pianist, presented a rather standard-type program, with one exception, Stravinsky's piano solo arrangement of three dances from *Petrouchka*. Mr. Wayenberg's talents seem to lie largely in the performance of moderns, for he gave an exhilarating and dazzling interpretation of this most difficult work. This reviewer was troubled in the Bach-Beethoven-Brahms portion of the recital, as most of the solos were advanced student works, and, generally speaking, Mr. Wayenberg's tonal contrasts were over-exaggerated, tempi were changed indiscriminately, and in some instances a degree of over-pedalling was in evidence.

■ Moura Lympany, the distinguished English pianist, was soloist with the Ottawa Philharmonic Orchestra in a rousing performance of Brahm's Second Piano Concerto. This was Miss Lympany's first Ottawa appearance, and she impressed her audience with the power and assurance of her dynamic playing. Her commanding stage presence and obvious mastery of this difficult work made a very lasting impression on all who heard her. The orchestra acquitted itself with distinction in Delius' "Brigg Fair" and Milhaud's "Suite Provençale."

■ Another recent concert of note in Ottawa was the local debut of the American pianist Leon Fleisher. Despite some confusion concerning rather drastic last-minute program changes, Mr. Fleisher dazzled his audience with his dramatic technical mastery and youthful exuberance. At this point in his career it seems to this reviewer that his greatest gifts lie in his clear concepts of the structural essence of every work he undertakes to play. It is to be hoped that he will develop in other directions in the next few years, and grasp those broader concepts of pianism which embrace warmth of tone, and that freedom of style akin to abandonment.

ROBERT FLEMING

TORONTO

■ It has been an exacting and rewarding experience to watch the Toronto Opera Festival grow in stature as a company since its first appearances in 1950. Perhaps equally satisfying has been the increased interest shown by the Toronto and Canadian public in their first home-grown opera company. This year the Festival ran for two and a half weeks in Toronto and three additional performances in Kitchener and Hamilton. Operas given were *The Marriage of Figaro, La Traviata,* and *Die Fledermaus.* The most beautiful work was evidenced in *La Traviata.* Ernesto Barbini conducted it with care and devotion; Violetta, and Germont, Marcella Reale and James Milligan respectively, shone as two first-rank operatic singers. Miss Reale shows a dramatic power, a kind of total self-immersion in this most taxing and encompassing role that I have rarely seen equalled by much more famous singers in the United States and Europe. Milligan's Germont was one that properly showed the dignity and deep understanding of this sympathetic character. This man has a dramatic baritone voice that should take him to all the leading opera houses in the world within the next few years. Jon Vickers as Alfredo and the rest of the cast all helped to make the performance something to remember.

Almost the same glowing report can be given of *Figaro.* Nicholas Goldschmidt, musical director of the Company, conducted, and as always musical enthusiasm kindled him, and subsequently the cast, to a delightful and charming production. Outstanding were Jan Rubes as Figaro, Roma Butler as Susanna, and Marjorie Hays as Cherubino. Andrew MacMillan and Mary Morrison were a fine duo. Donald Garrard's Bartolo was about as perfect an amusing rogue as I have yet seen in this role. It is difficult to sustain interest in *Figaro* for the full three and a half hours with its complicated plot. If at times things lagged and rough spots raised their head, this was not the general order of things.

Fledermaus as a choice for the Festival disappointed me because it is not an opera that I like or consider to be a worthy effort by a Company that does only three operas a year. Personal prejudice aside, everything went well with Goldschmidt conducting, and a good time was had by all. This included the audience, who packed the house for six nights of it. Particular credit for good results must go to Herman Geiger-Torel, who staged Strauss' ever popular work as well as the two other operas in the Festival.

■ There are only a few singers who can be excused if they are not in good voice, and one of them is Marian Anderson. In her recital at the Eaton Auditorium on March 3 she was obviously suffering from a throat disorder which damaged her intonation. But the famous Anderson voice quality, unique as it is, was there, as well as her warmth and depth of expression. In a program of Purcell, Schubert, a Spanish group, and four Negro spirituals, she left the SRO audience deeply moved.

■ The Stratford Festival announces that they will be doing Stravinsky's *L'Histoire du Soldat* in four performances this summer. Franchot Tone will be the narrator, Douglas Campbell the producer, and Paul Scherman the conductor. Something to be looked forward to will be the appearance of the great French mime, Marcel Marceau, in the role of the Devil. Also at the Festival is Aksel Schiotz, the Danish tenor, who will sing the entire "Winterreise." Isaac Stern will again play Bernstein's "Symposium." The Hart House Orchestra, under Boyd Neel, has planned several works for premiere on this continent.

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HERE and THERE

Paris in the spring in the Southwest. Tulsa Opera's spring production will be La Bohème, *starring* NADINE CONNOR *and* BRIAN SULLIVAN *(shown above) of the "Met," and Richard Torigi, William Wilderman, and Arthur Newman of the New York City Opera. Gerald Whitney will conduct, and Anthony Stivanello will stage the performance. With Maud Lorton Myers and David Milsten at the head of this enterprising group, the seventh season promises to be an outstanding success.*

■ **Helen Rovell** must have made quite a hit at Xmas time when she sang with the fine Saks Fifth Ave. Choral group in a vocal transcription of the "Cavalleria Rusticana" Intermezzo under the direction of Nord Cornell. The singing of the ensemble, with the soprano as soloist, will again delight listeners to the WABC Easter Broadcast. This is the 8th season for the chorus. The opera excerpt received so many approving letters and so much customer applause that this Easter, in addition to the appropriate and lovely carols and hymns, Miss Rovell has been re-engaged to sing the Santuzza role in the "Regina Coeli" portion of "Cavalleria," which depicts Morning in a Sicilian village. Edith Lane is the accompanist, and Ed and Pegeen Fitzgerald preside over the air-wave program.

■ A delightful note from Cape Cod reminds us that **The Plymouth Rock-Center of Music and Drama** is now in its tenth season under the direction of David Blair McClosky, and the main performances will be "Aida," "Don Giovanni," "La Bohème," and "The Mikado." There will be several new one-act operas, as in other seasons, and a greater stress on Chamber Music concerts, which, we are told, "went over like a house afire" last year. Anything that smacks of heat interests us immediately right now. There's a new dormitory and other improved facilities for production at Plymouth Rock. This project is one of our favorites. McClosky writes that the chief difficulty is the right sort of personnel for adequate casting. For youngsters with voices and an urge to act and sing all summer, the Plymouth group (Duxbury, Mass.) is a good answer.

■ In the reports of fine singing, and "firsts" and so on for handsome **Jerome Hines,** bass-baritone of the "Met," there has come to light one small tale that is a factual coincidence worth listing. When the alert Betty Smith Associates, at 18 East 60 Street (the address is part of the story), began research on the historical aspects surrounding the March 10th performance of "Don Giovanni," which was a premiere for the singer in the title role, they discovered the date to be the 206th birthday of Lorenzo Da Ponte, Mozart's librettist who came to New York in the late 18th Century and in his latter days taught Italian at Columbia College. Inspired by this, Miss Smith started a search for any, if any, lineal descendents. One was found. A charming Miss Anderson, whose recently deceased mother had passed away in her apartment at—18 East 60 Street. Betty Smith admits that she feels an aura round about. Viewers of the performance will be happy to learn that Mr. Hines who was quite "cut up" in the Act 1 duel, when the Commendatore's sword was fractured, was not seriously wounded though being a gay Lothario (*and* singing Mozart's non-easy airs) must have been difficult with a split lip.

Rehearsal shot of artists appearing in the Feb. 24th Concert of Contemporary Music in Carnegie Recital Hall. From left: violist EUGENE DENGEL *(featured compositions by Buebendorf and Julia Smith); Miss Rowe's accompanist* ROBERT PAYSON HILL; *soprano* GENEVIEVE ROWE *(distinctive list plus vibrant South American encores);* JULIA SMITH, *who was represented on the program in three capacities—composer, soloist, and accompanist.*

■ **Joan Holley,** pretty young pianist of Florida, who will be heard this fall in her second New York Town Hall recital, was recently interviewed, or rather featured, in an article on her experiences with Radio Free Europe while on Continental tour. Her mid-south and cross-country concerts have kept the artist outside the Metropolitan area, which will welcome her return to the concert field here.

MARY BOTHWELL, *looking happy in her Rose Sapphire chapeau (what woman wouldn't?), was once again chosen as one of the 10 best hat-wearers in this here land. The attractive soprano, who has a penchant for designing and constructing her own hats, breaks down every so often and buys one of the beauties of the current season—generally just before she boards a KLM plane for her annual European concert tour.*

■ Recent publicity releases on **Jean Madeira** of the Metropolitan list an amazing number of star engagements for the contralto in a European summer. The title role in "Orfeo" in Brussels, with Pierre Monteux conducting; "Carmen" in Munich; the entire "Ring" at Covent Garden; the Salzburg Festival; the Vienna State Opera. After singing roles ranging from Amneris, Ulrica, Erda, to Herodias, Klytemnestra, and some rare new assignments, Miss Madeira returns to the Metropolitan in Jan. 1956. All of this data commenced with the statement that the alluring singer was born the daughter of a coal miner in Centralia, Ill. They do all right these daughters—ask Bobo.

■ Personally I was disappointed in the results of the auditions of the first-act canines for "Rosenkavalier" at New York's City Center. Ability to remain silent under music hazards while carried gently across stage does not denote especial histrionic or vocal talent. While congratulations are in order to the applicants whose owners (the dogs) won, I recall that my Beans, named for the Boston product, had a range of clear bell tones soaring an octave and a half. Beans, a reddish hound with a blue tongue (I never traced *that*), whose little brothers were respectively a white setter and a huge, woolly English sheep dog—impossible said the vet, but true—also vocalized words. He could definitely say "out" and "drink" and "cat," and he had a sharp two-note call that meant *danger.*

SCHOOL NEWS

By GID W. WALDROP

"Keep your distance!"—Phyllis Curtin, New York opera star, had the lead role in Susannah, *a two-act opera which was premiered Feb. 24 at Florida State University. She and Mack Harrell, of the Metropolitan Opera, were the only professionals in the production, which called for an all-university supporting cast and orchestra. Carlisle Floyd of the university music faculty wrote the libretto as well as the music.*

COLLEGE OPERA PRODUCTIONS

"La Cenerentola" at Eastman

A first Rochester performance of Rossini's *La Cenerentola* (Cinderella) was received enthusiastically as presented by the Eastman School Opera Workshop in Kilbourn Hall of the Eastman School. Three performances were given, with different casts, on Friday and Saturday, Feb. 11 and 12.

Workshop students, who were "sold" on the opera by a performance at nearby Chautauqua last summer, persuaded Director Leonard Treash to make this the main opera production of the winter season. Mr. Treash was doubtful because of the vocal difficulties of Rossini's tricky score, but was favorably surprised by the way in which the young artists took to it. Frederick Fennell of the Eastman faculty made his first Rochester appearance as an opera conductor. He has done some opera conducting in other cities. The orchestra was the excellent Eastman School Little Symphony.

In the cast on the opening night were Charlene Chadwick of Mason, Michigan, and James Roy Hines of Alexander City, Alabama, in leading roles. Others were Marion Anderson of Sioux City, Nebraska; Mary Barbara Williamson of Rochester; Richard Vogt of Upper Montclair, New Jersey; Rolland Hurst of Washington, D. C., and George McWhorter of Washington, D. C. Mr. Treash prepared the production and Clarence Hall was director of scenic design. Members of the Workshop served as piano coaches, stage directors, and in other managerial capacities as part of their Workshop studies.

"Parsifal" at Indiana U.

On Palm Sunday, April 3, at Indiana University, the seventh annual performance of *Parsifal* will be given by the University's music school. The production will be in English, and is the only Midwest performance of this religious spectacle. Since 1949 the opera has been produced annually at the University, with increasing numbers of opera patrons coming each year from throughout Indiana and other states. Ernst Hoffman, who has been musical conductor since the first performance of *Parsifal* in 1949, will again serve in this capacity.

Puccini and Hindemith Paired at Texas U.

Two comic operas, produced jointly by the drama and music departments, and the fourth annual Southwestern Symposium of Contemporary American Music highlighted the University of Texas fine arts calendar for March. Double casts of gifted fine arts students presented nightly performances of Puccini's *Gianni Schicchi* and Hindemith's *Hin und Zurück* Mar. 14-19. Joseph Cunningham was musical director, and Dr. Albert Johnson, stage director.

Approximately 50 new manuscript compositions were performed during the Southwestern Symposium, Mar. 27-30. Alexander Von Kreisler conducted orchestral readings on Mar. 29, and the Symposium orchestra concert on Mar. 30. Bernard Fitzgerald conducted the University Symphonic Band in a Mar. 27 concert. A chamber music program was given on Mar. 28.

"The Bartered Bride" at Millikin U.

This season Millikin University's School of Music presented *The Bartered Bride* by Smetana on Feb. 10, 11, 12, 14 before large audiences of opera lovers who ventured forth in spite of blizzards and freezing weather. The entire cast was composed of graduates and undergraduate students from Millikin. The Millikin orchestra of 30 members was conducted by Elton Burgstahler, the chorus was trained by Wesley Snyder, and the dance choreographer was Annette Van Dyke—all members of the faculty. The colorful and authentic costumes were secured from the Chicago Civic Opera House. Producer and director of the opera was Hubert Norville, head of the voice department. The original and very beautiful scenery was designed by Mr. Norville. Students helped to build it.

Robert Palmer's "The Trojan Women" at Ithaca College

The School of Music and the Drama Department of Ithaca College collaborated Sunday evening in a presentation of Euripides' *The Trojan Women*. The music was by Robert M. Palmer, composer and associate professor of music at Cornell University. This marked the first time that the production had been fully orchestrated. A 13-piece orchestra of Ithaca College music students and a vocal chorus of 20 were directed by Forrest Sanders, assistant professor of music at Ithaca College. The choreography for a dance group of seven students was by Iris Mabry, internationally known dancer and instructor at Ithaca College.

Mannes Orchestra Concert At Y.M.-Y.M.H.A.

It is not always a pleasant assignment to cover a student orchestra concert. On the other hand, when a student orchestra is well trained, it is a refreshing experience to hear them play with a vitality and enthusiasm often absent from professional ensembles. Conductor Carl Bamberger is a thorough and highly capable conductor. It is not a common occurrence for a professional conductor to be able to work well with student groups. Mr. Bamberger is obviously an exception.

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The Mendelssohn "Italian" Symphony was played with unusual verve, and even the difficult Saltarello movement emerged with good design. Violinist Nina Geverts, soloist for the evening, played with assurance and at times with brilliance the romantic Prokofieff G Minor Concerto. Conductor Bamberger maintained an excellent balance between orchestral ensemble and soloist.

There were moments of faulty ensemble playing in Copland's "Appalachian Spring" Suite and in Prokofieff's Concerto, but all of the performances were convincing and interesting to hear. The best performance of the evening was the last—a rousing reading of the Prelude to Wagner's *Die Meistersinger*. G. W.

Rosina Lhevinne Master Class at L. A. Conservatory

The Los Angeles Conservatory of Music and Arts has announced that Mme. Rosina Lhevinne, renowned artist and teacher, will return this summer for her ninth annual Master Class. A member of the faculty of the Juilliard School of Music for more than a generation, Mme. Lhevinne is one of the foremost musicians of the day, and brings to her sessions the experience of a noteworthy career. The Master Class will meet for two hours each Friday during the six weeks, beginning July 11. Each session includes performances by the artist students, with constructive criticism and illustration at the piano by Mme. Lhevinne. In addition to the Master Classes, a limited number of students will be accepted by Mme. Lhevinne for private instruction. The Josef Lhevinne Scholarship, offered each year in memory of her late husband, will be awarded on the basis of open competitive auditions on July 8. The winner receives six private lessons and several performances in the Master Class and an appearance on TV. A recital by artist students will be given before the press and the public on August 19. The Los Angeles Conservatory of Music and Arts is a nonprofit accredited institution now in its 72nd year, and a member of N.A.S.M.

Bach Festival at Peabody

Programs for an ambitious Bach Festival to be presented at the Peabody Conservatory of Music in Baltimore have just been announced by the school's director, Reginald Stewart. Under the general direction of faculty member Ifor Jones, conductor of the Bach Choir Festivals in Bethlehem, Pa., there will be four concerts in three days, beginning Mar. 31.

The opening concert by the Madrigal Group under Jones' baton will bring performances of the Cantatas No. 123 ("Liebster Immanuel, Herzog der Frommen"), No. 39 ("Brich dem Hungrigen dein Brot"), and No. 192 ("Nun danket alle Gott"). The April 1 program will be a miscellaneous one opening with Agi Jambor's performance of the Toccata in D Major and the Chromatic Fantasy and Fugue. Arnold Belnick will play the Chaconne for Violin Alone (D Minor Suite). With Mme. Jambor at the piano, William Kroll will be heard in the B Minor Violin Sonata. Avron Twerdowsky, cellist, will offer the G Minor Sonata. The April 2 afternoon concert will be by Paul Gallaway, organist and choirmaster of the National Cathedral in Washington. The festival will close that evening with the 100-voice Peabody chorus, orchestra, and soloists, under Jones' baton, doing the "Passion According to St. John." Joseph Victor Laderoute, tenor, will sing the role of the Evangelist.

Manhattan School of Music Summer Session

The Manhattan School of Music will again offer an eight-week summer session starting June 7 and continuing through July 29. A wide variety of accredited courses in Theory, Eartraining, Music Literature, Arranging, Composition, Conducting, Music Education, and Chamber Music will be offered for students interested in working toward their Bachelor and Master of Music Degrees and the Diploma.

In addition to the above courses, students may also take Master classes with Robert Goldsand, who will give a course in Contemporary Piano Music. Several special classes will be offered this summer including German Lieder with Adelina Ernster, and Piano Pedagogy with Bernice Frost.

Auditions and placement examinations will take place on Thursday, June 2, with registration Friday, June 3, for the first semester, and Friday, July 1, for the second semester.

FACULTY APPOINTMENTS

■ Felix Brentano has been named head of the Opera Department of the Peabody Conservatory of Music, Baltimore, following the death (Jan. 30) of Ernest J. M. Lert. Brentano assumes his new duties in addition to his responsibilities as Director of the Opera Workshop of Columbia University.

■ Bohuslav Martinu will join the faculty of The Curtis Institute of Music, in the Composition Department, beginning his work next October. The Curtis Institute also announces the appointment of Martial Singher of the Metropolitan Opera Company as a member of the voice faculty starting next fall.

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Four-Year Tuition Scholarship Given to Juilliard

The Sam and Rie Bloomfield Foundation of Wichita, Kansas, has given a four-year tuition scholarship to be awarded by Juilliard School of Music. The Scholarship will be given preferably to a young violinist. In expressing their gratitude to the Foundation, officials of the School commented that the Scholarship is extremely appropriate at this time when the training of fine string players is more gravely needed than ever before.

Baldwin-Wallace 23rd Bach Festival

This important Bach Festival will take place this year on Friday, Saturday and Sunday, May 27, 28, and 29. The big event this year will be the dedication of the large Austin Organ in the Gamble Auditorium. This will take place on Sunday afternoon, May 29 at 4 p.m. as the concluding event of the Festival. It will be an all-Bach organ recital to be played by Mr. Arthur Peister of Syracuse University. During the past year this organ has been rebuilt extensively, and it will be rededicated as a Memorial to the late Dr. Albert Reimenschneider, who supervised its building some 38 years ago, and who frequently played it.

The large choral work to be sung this year will be the Mass in B Minor, which will be done complete in two concerts on Saturday, May 28. Mr. George Poinar of the Conservatory faculty will be the conductor. At 1:30 and 2:30 p.m. there will be a program of organ music played on the Baroque organ in the Kulas Chamber Music Hall. These two programs will be identical because of the large number of people attending the Festival. The program will contain organ works by J. S. Bach, three ancestors and three descendants, and will be played by Dr. Farley Hutchins.

Gardner Read Completes Orchestral Works

Prof. Gardner Read, of Boston University's SFAA, college of music faculty, where he teaches composition and orchestration, has completed his orchestral nocturne, "Vernal Equinox" (Op. 96), which was commissioned by the Brockton (Mass.) Orchestral Society for their final concert of the season, on Tuesday, April 12.

Professor Read was also commissioned by the Louisville (Ky.) Orchestra last spring, where he conducted his "Toccata Giocosa" (Op. 94), which will be released by Columbia Records in April and will be broadcast this spring over WXHR-FM in Woburn. WXHR plans to broadcast a series of Sunday afternoon concerts including all of the Louisville Orchestra's commissioned works.

American Premiere of Tansman's "Isaiah"

A musical event of national significance was the American premiere performance of *Isaiah, the Prophet,* an oratorio for chorus and orchestra by Alexandre Tansman, on Mar. 12 on the U.C.L.A. campus. On the podium was Franz Waxman, who led the internationally acclaimed Roger Wagner Chorale and a symphony orchestra. This concert was presented by the U.C.L.A. Committee on Fine Arts Production, in cooperation with the Jewish Music Council of Los Angeles and the Westside Jewish Community Center, as a highlight of the American Jewish Tercentenary celebration.

Ohio U. Orchestra Gives World Premiere

The Ohio University Symphony Orchestra gave the world premiere of "Variations on an Ohio Folk Tune" by Paul Schwartz on Mar. 13. The composer was present at the concert and played the piano part himself. The Orchestra is under the leadership of Dr. Karl Ahrendt, who is the Director of the School of Music at Ohio University.

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RADIO AND TV

By
HENRY W. LEVINGER

NBC-TV Presents *The Would-Be Gentleman* and *Ariadne auf Naxos*

On Feb. 27 the NBC Opera Theatre, with Samuel Chotzinoff as producer, indulged an experiment. It revived, or rather tried to revive, the first version of Richard Strauss' *Ariadne auf Naxos*, to be played after Moliere's *Le Bourgeois Gentilhomme*. The premiere of this work had been given in Stuttgart for the opening of the small house of the National Theatre in 1912 but never gained a foothold in the German Theatre. The opera houses did not have the actors to perform the Moliere comedy; the dramatic theatres did not have the singers for the recreation of the opera. Since the entire work in this first version, much to the dismay of its authors, could compete in duration even with *Gotterdaemmerung* the umbilical cord between the two works was severed by Strauss and Hofmannsthal, with Strauss writing incidental music to the Moliere comedy, and Hofmannsthal adding to the original opera a scenic prelude which Strauss composed anew. In this final version, the opera became a repertory piece of the big German language opera houses, while of the Moliere play only the concert suite, which Strauss extracted from the score, was heard with reasonable frequency.

The NBC Opera Theatre's producers, wanting to revive the first version with its combination of drama and opera, cut both parts drastically, with the result that its presentation gave too little of too much. Neither the play nor the opera (of which one heard only two arias and the final duet between Bacchus and Ariadne) were done justice, for the incidental music by Strauss, one of the gems of the Straussean *oeuvres*, did not come to life for being kept too much in the background. All in all, what seemed a good idea on paper, in the realization on stage came off as unsuccessfully as did the first conception of the work more than 40 years ago.

The performance itself was as tastefully mounted and conceived as one has come to expect from this excellent organization. The comedy's central part of Jourdain was entrusted to Wally Cox. He played the role of the *nouveau-riche* as a shy, insecure man who is feeling his way into the social graces of the society he aspires to be a part of. But Mr. Cox was too shy. His characterization was that of an introvert where, according to the book, Jourdain is a boasting extrovert who throws his weight, or rather his money, around. As Mrs. Jourdain, Charlotte Rae, was excellent. In the episodic roles of the Music Pupil, Dancing Master, Music Master, Fencing Master, and Philosopher Messrs. Don Payne, George Gaynes, Jacques Aubuchon, Roy Dean, and Frederic Tozere, respectively, offered interesting characterizations. In other smaller parts Tony Dawson, Robert W. Culp, Arny Freeman, Glen Tetley, Paul Pena, Gardiner Meade, and Anita Dorian were valuable helpers. Ross Martin was Dorante, the noble leach, and Nancy Wickwire the unsuspecting Dorimene. Mary Hickinson danced with élan her bit during the dinner entertainment.

The name part of the opera, which as originally designed was given as after-dinner divertissement, was well sung by Wilma Spence. As Zerbinetta, Virginia MacWatters repeated her well-known characterization with brilliant coloratura and animated action. Bacchus was Robert Marshall. In smaller parts were heard Joan Caroll, Carole O'Hara, Joan Moynagh, Robert Goss, Lee Cass, Robert Holland, and Loren Driscoll.

Peter Herman Adler conducted with sensitivity and élan. He kept the transparent texture of the orchestra, recruited from the Symphony of the Air, in all its luminous charm. Stage director was John Schwartz. The settings and costumes, done with stylish tastefulness, were designed by Rouben Ter-Arutunian. John Butler staged the dances. The opera was sung in its original German; only the buffo episodes used the English adaptation of George and Phyllis Mead. If only for its courage to travel on untried roads, the NBC Opera Theatre again deserved the warm praise of a delighted audience.

H. W. L.

WNYC Music Festival

The 16th Annual WNYC American Music Festival, scaling the full range of music from opera and symphony to folk song and jazz, presented nearly 200 special programs between Feb. 12 and 22, devoted to American music both past and present. This certainly is an impressive number of events. Quantitatively, the festival was certainly a proud achievement; qualitatively, it was not. One was reminded of the old saying—here applied to America: it is not enough to be an American, one has to have talent also. Very frequently the listener wondered why certain works were included in these programs, since their performance ought to indicate that the compositions are significant as music.

Qualitatively, by far the most important event was a concert given under Izler Solomon's direction at Carnegie Hall by the Symphony of the Air. The program: Virgil Thomson's "Louisiana Story" Suite, William Schuman's Symphony No. 3, Copland's Piano Concerto (consummately played by Leo Smit), and Walter Piston's "The Incredible Flutist." These were four symphonic works worthy of any representative occasion devoted to the exhibition of American music, and they were worthy not because they were written by Americans, but because they were fine compositions able to stand up against any competition, American or international.

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THE DANCE

By ROSALYN KROKOVER

■ London's Festival Ballet, after an extended tour of the United States and Canada, gave three performances at the Brooklyn Academy of Music. It proved to be a company with many young, attractive and accomplished dancers. What it lacked was a strong artistic policy. With intelligent and imaginative direction Festival Ballet could be a very good company. Nine ballets were given. Some were new to this city—*Symphony for Fun, La Esmeralda, Alice in Wonderland,* and *Napoli.* The others were *Scheherazade, Les Sylphides, Prince Igor, Swan Lake* and *Petrouchka.*

Whoever was responsible for the opening program erred. For if the rest of the repertoire had been anything like the first two ballets shown —*La Esmeralda* and *Scheherazade*— the audiences would have been in for a dismal time indeed. Fortunately, things picked up, and the company redeemed itself with most of its productions after its dreary start.

The second act of *La Esmeralda* in this Nicholas Beriosoff reconstruction with Tamara Toumanova in the title role looked like something dragged up from nameless depths. The choreography was not just bad. It was impossible. There seemed to be no connection between the steps and the music. If this was ballet in the grand manner in the 1850s this department gives thanks that it is operating in the 1950s.

Fokine's *Scheherazade* also had a pretty rough going-over by Beriosoff. It was obviously revived to give the guests, Nora Kovach and Istvan Rabovsky, something to do. Kovach's Zobeide had the quality to make something of the Shah's favorite wife; but Rabovsky, as her favorite slave, never for a moment let one forget that he was a dazzling trickster. And dazzle is the word. His turns, his leaps, his tricky jumps are something to be seen to be believed. But is this ballet?

Symphony for Fun, a ballet in four movements by Michael Charnley set to Don Gillis' Symphony Number 5½, was the bright spot of the evening. This showed a young well-schooled attractive group of dancers. The ballet itself is very much in the spirit and quality of Robbins' *Interplay,* though it *does* have a character of its own. Charnley has a light touch and the ability to keep movement flowing. Two dancers whose style and quality were especially outstanding in this ballet were Anita Landa and Jeannette Minty.

The matinee program consisted of *Les Sylphides, Alice in Wonderland,* and *Prince Igor.* Natalie Krassovska made her only appearance in *Les Sylphides.* The other soloists were Toni Lander, Marilyn Burr, and John Gilpin. This was not a particularly good *Sylphides. Alice in Wonderland,* though, was charming. Charnley adapted the book, with the assistance of Charles Gray, and was also responsible for the choreography. There was adequate music by Joseph Horovitz; and Anton Dolin, the Company's artistic director, was the excellent narrator. Charnley has adhered pretty close to the Lewis Carroll tale, and it is only when he injects the superfluous dances, such as "Dragonflies" and "Flowers," that he weakens the flow. But there were many ingratiating things about this ballet, and most ingratiating of all was Monica Leigh. She was a pretty, wide-eyed Alice, and as natural as a water lily in a pond. *Prince Igor,* another ballet undoubtedly revived for Rabovsky, was also staged by Beriosoff.

The final evening was perhaps the best. It opened with *Napoli,* an early Bournonville ballet which is still popular in the repertoire of the Danish Royal Ballet. Harold Lander staged this version, and his wife, Toni Lander, took the leading part. She is an attractive, gracious dancer, and was ably assisted by Oleg Briansky. There are many colorful dances, effective pantomime climaxed by an over-long Tarantella. Even though this was Italy seen through Scandinavian eyes, it had a delightful quality.

Swan Lake, which is always a good test for a corps de ballet, came through quite well. Toumanova is far from the ideal Odette, but it cannot be said that she was not sure-footed. Nicholai Polajenko was the Prince Siegfried.

Violette Verdy and John Gilpin danced the "Grand Pas de Deux" from *The Nutcracker.* Miss Verdy's other appearance in this country had been with the Petit Ballet. Her talents show to much better advantage in the more formal type of classic ballet. She is very pretty, rather dainty, has a sound technique and dances with style and authority. Gilpin has quite a potential but is still in the unwieldy stage. He pushes too hard and is apt to dance against the best rather than with it.

A *Petrouchka,* excellently danced by Keith Beckett (Petrouchka), Anita Landa (The Doll), and Louis Godfrey (The Moor) was the final offering. It was good to see this great ballet again. The orchestra, under the direction of Geoffrey Corbett and guest conductor, Robert Zeller, was generally well in hand.

■ New York City Ballet gave its premiere of Balanchine's *Roma* on Feb. 23 at the City Center. This is not one of the choreographer's better efforts. To begin with, the music. Bizet's score of the same name, never leaves the ground. Against this the choreography tries to be light and airy. It just doesn't work. Tanaquil LeClercq and Andre Eglevsky had such severe cases of first-night jitters that an appraisal of their *pas de deux* would be unfair. Eugene Berman's scenery and costumes were also disconnected. The backdrop was a formal architectural design, the girls' costumes were dainty stylized *tutus,* and the boys wore most unbecoming shorts. *The Four Temperaments,* which preceded *Roma,* was created by Balanchine in 1941. Yet *Roma* seemed dated by comparison.

Pas de Trois (II), with music by Glinka, was danced for the first time on March 1. Here Balanchine created dances especially for Patricia Wilde, Melissa Hayden, and Eglevsky. The style was rather French, with icy bits of pantomime. But the dances were so well made, and the dancers so exact, that the work was a delight to watch.

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BOOK REVIEWS

By HAROLD C. SCHONBERG

■ Two important and utterly splendid examples of musical scholarship are now available — Otto Erich Deutsch's *Handel — A Documentary Biography* (Norton, 942 pp., $10.00), and Karl Geiringer's *The Bach Family* (Oxford University Press, 514 pp., $7.50).

Handel and Prof. Deutsch first. This is the latest in Norton's "Reader" series. Formerly the books were published as "A Bach Reader," or "A Schubert Reader." Perhaps those titles were somewhat forbidding; and there is no doubt that "Handel—A Documentary Biography" sounds more salable. Anyway, this is *the* book on Handel in English. The virtue of a biography in documents is manifold. The compiler is outside of it; he does not inflict "interpretation" or beautiful writing on the reader. Here are all the facts about the composer: assess them yourself. Deutsch has gone to virtually every source, assembling a chronological account of the composer, from birth to death, as seen in contemporary records and as seen through the eyes of those contemporaries. For an English-speaking people, such procedure is especially apt in regard to Handel. The composer spent most of his life in England, and this was the England of The Age of Pope — a mighty, civilized, literary, gossipy, malicious age, where whatever anybody before the public eye did was sure to be commented upon. And Handel was very much before the public eye.

A wonderful picture of Handel and the age emerges. Deutsch has come up with material—newspaper items, second-rate poems, letters, excerpts from diaries—never before assembled under one cover. Deutsch keeps himself outside of it all, except for editorial inserts explaining a name, or a date, or a situation. A thorough bibliography is appended. Virtually the only missing item—and it is regrettable that it was not included—is a comprehensive list of Handel's music. For that one must turn to another Oxford book — *Handel — A Symposium,* edited by Gerald Abraham. The latter deals specifically with the music, the Deutsch with Handel's life. Between the two books, Handel's life and work are covered in a manner that should discourage biographers for some time to come.

Karl Geiringer's book traces the Bach family from its emergence in the 16th Century through J. S. Bach, his sons, and the eventual disappearance of the musical line. Biographies of each figure are supplied (the sketch of J.S., fairly lengthy, is a superb example of integration), and the music of each is discussed. We all know that J. S. Bach sprang from a mighty musical family, but the actual extent of this family may surprise many readers. All through Germany they spread, and several of them emigrated. Descendents are alive today. "The blood of Sebastian Bach is still alive in various families of Silesia and Poland. They are all Roman Catholics, like their ancestor, Ernst Carl Colson." A daughter of one of Bach's grandsons married Lt. Colson in 1776. No similar book is before the American public. *The Bach Family* is thus an invaluable reference, as well as a handy guide to J. S. Bach himself. Like Prof. Deutsch's book, this should be in every music-lover's library.

■ A new book on American music is available — Gilbert Chase's *America's Music* (McGraw Hill, 733 pp., $8.50). It is patterned roughly after the only previous standard work in the field, John Tasker Howard's *Our American Music.* The trouble with both books is that each attempts a job that it would take an encyclopedia to fulfill. Thus, especially when it comes to the modern scene, both books tend to degenerate into more or less haphazard listings of names and dates; and much of the actual information is sketchy, to say the least. What is missing is what the ad boys call The Big Picture. Chase is rather stronger than Howard on the early scene in America. Howard, on the other hand, has more miscellaneous information scattered through his book, and is much stronger on the period from about the end of the Revolution through the end of the Civil War. I find Howard more readable, myself. Chase pays a little more attention to the modern scene and much more to the emergence of jazz and the impact of jazz on American music and mores. Chase also inserts a most appreciative chapter on Charles Ives and his music. *America's Music,* whatever its organizational failings, is packed full of information, and has to sit next to Howard's book on the shelf.

■ A revision of the 1946 edition of J. Walker McSpadden's *Operas and Musical Comedies* (Crowell, 636 pp., $3.50) brings the venerable author's work quite up to date. (McFadden's first book along these lines, from which the present one grew, was *Opera Synopses,* published in 1911.) The opera synopses in the current edition are necessarily brief, and other books of operatic plots recently published are probably more valuable references. But McFadden's new book does have an operetta section that offers material not easily obtainable elsewhere.

■ Another revision is David Ewen's *Musical Masterworks* (Arco, 740 pp., $4.75), originally published as *Music for the Millions.* It will have its uses. Several previous books of program notes (Bagar-Biancolli; Gilman) are more thorough and comprehensive on the orchestral literature. Ewen, however, offers program notes on various non-orchestral works by many composers. Unfortunately, his remarks are vague and unspecific. It would have taken Ewen very little trouble, for instance, to look up the dates of composition of three of the four Mozart piano sonatas he discusses. Instead he gives us Music Appreciation, telling us how wonderful the music is. That we already knew. Ewen repeats this process throughout the book. At the same time enough valid information, especially on some modern works. A little more effort would have made the book immeasurably more helpful.

■ *Speakers Are Leaders,* by Nathaniel E. Reeid (Leadership Publications, 178 pp., $3.00). A little book, part philosophical, part physiological, part inspirational, about speech and speaking.

■ *Harmony,* by Heinrich Schenker, edited and annotated by Oswald Jonas; translated by Elisabeth Mann Borgese (University of Chicago Press, 359 pp., $10.00). The only edition in English of Schenker's 1906 treatise, a highly original piece of work shot through with Germanic metaphysical idealism. Highly technical.

■ *Twentieth Century Counterpoint,* by Humphrey Searle (John De Graff, 158 pp., $4.50). Subtitled "A Guide for Students," this handbook examines modern concepts of counterpoint. In addition to some stimulating ideas, there is a good examination of 12-tone technique in which the author comes to a conclusion that even in 12-tone music there is a tonal basis complete with root note.

■ *The World of Albert Schweitzer,* with text and captions by Eugene Exman (Harper, 141 pp., $5.00). A book of brilliant photographs by Erica Anderson. Schweitzer is shown as doctor, musician, humanitarian. Most of the photographs were taken at Dr. Schweitzer's jungle hospital in Africa, and there also are some taken at his home in Gunsbach.

PUBLISHERS' MART

By J. KENNETH WILSON

Piano Teaching Materials

■ A new and interesting idea in the merchandising of piano teaching materials has been introduced by the Clayton F. Summy Company. Piano pieces ranging in grade from 2A through 6A have been arranged in two volumes with a complete recording accompanying each volume. Your local music store is supposedly furnished with portfolios and recordings. This is obviously a time-saving device for the teacher, who can hear and peruse an enormous amount of material in a short time. Volume I is given over to 15 piano solos, while Volume II includes 12 pieces arranged for two pianos (4 hands) and two pieces arranged for one piano (4 hands). The material varies, of course, in quality; the pieces are excellently edited and easy to read. These portfolios are for demonstration purposes only and are supplied to the teacher in order to facilitate his choice of materials.

■ Another volume from the same publisher offers a carefully selected and graded set of 26 pieces from contemporary composers. For those teachers who feel that the young student should be familiar with the contemporary idiom as well as with the music of the baroque, classic, and romantic periods (and this reviewer concurs with this viewpoint), this volume is a real find. With delightful little pieces from such composers as Bartok, Prokofieff, Badings, Kabalevsky, Shostakovich, and Rebikoff, the quality of the inclusions is insured. *Clayton F. Summy Co.* ($1.25)

■ For the more advanced student Clayton F. Summy Co. offers a set of some of the most popular of piano pieces in separate editions: Waltz in D Flat (Minute Waltz) by Chopin, Minuet in G (Beethoven), Für Elise (Beethoven), Turkish Rondo (Mozart), Prelude in C-sharp Minor (Rachmaninoff). ($.50 each). Mozart's famous Sonata in C and Beethoven's "Moonlight" Sonata are paired together in a single volume in the same series. ($1.25)

■ Tip Top Tunes from Mills Music, Inc., presents original piano pieces for the beginner by David C. Glover, Jr. Volume I includes 10 short pieces which should be suitable for a student's first piano lesson. Volumes II and III each include 7 pieces slightly more advanced but suitable for a first-year student. All volumes are imprinted in large notation and are carefully edited for a beginning student. *Mills Music, Inc.* ($.75 each)

■ "Springtime Pieces" by John Graves is a set of four piano duets for teacher and pupil. The student's line never extends beyond the five-finger position and encompasses the bass and treble clef alternatively. It seems to this reviewer that teaching duets offers a number of obvious advantages. This collection of "Springtime Pieces" is, therefore, a worthwhile addition to teaching materials already available in this medium. *Novello* ($1.00)

For Voice and Piano

■ Certainly one of the most attractive of recent additions to song literature are the "Hermit Songs" from the pen of Samuel Barber. The cycle, commissioned by the Elizabeth Sprague Coolidge Foundation, contains 10 songs set to poems translated from anonymous Irish texts from the 8th to 12th Centuries. They bear the unmistakable stamp of the composer, and this reviewer has the utmost admiration for the subdued contemporary style here employed. The sensitivity of No. 8 ("The Monk and His Cat") is not soon forgotten. The popular soprano, Leontyne Price, premiered this set of songs in Washington, D. C., in 1953. Since then, with the composer at the piano, she presented them with a great deal of success in Italy and in New York as well. Both vocal line and accompaniment are deceptively simple. These songs are recommended only for seasoned artists. *G. Schirmer, N. Y.* ($2.50)

■ "Joan" (music and poem by the composer Ida Franca) is a delightful fantasia for voice and piano on a French tune of the 18th Century. The simple folk element is used as a compositional basis. Melodically, it is treated sensitively, and the harmony is conservative but pleasing. The vocal range encompasses but an octave (F to F, treble staff), and is particularly recommended for the mezzo-soprano. The lyricism of this song and the quality of the music is worthy of consideration. It is excellent recital material. *Ricordi, N. Y.* ($.75)

■ Five Songs on English Texts by Clifford Taylor are settings for tenor or soprano. Rondo ("On a Favorite Cat, Drowned in a Tub of Goldfishes" by Thomas Gray) is a pleasing bit of whimsy. ($1.25). "Cherry Robbers" by D. H. Lawrence and "On a Certain Lady at Court" by Alexander Pope offer clever and whimsical texts and interesting musical settings. ($.60). "Merchandise" by Amy Lowell is more rhythmic and has some rhythmic complexities. ($.60). "Fire and Ice" by Robert Frost also offers clever music to a clever text. ($.40). Mr. Taylor's music is light and fanciful, its harmonies imaginative and at time on the dissonant side. *Associated Music Publishers.*

■ "Cantos de Espana" by Miguel Sandoval is a set of six songs which make use of Spanish folk materials, or in some cases are inspired by folk songs. As one might expect, they are on the rhythmic and energetic side. The vocal line lies well in the mezzo range and offers no serious complexities. The accompaniment, on the other hand, is somewhat more complex. Miguel Sandoval, until his recent untimely death, was a well-known accompanist and conductor, and as composer was an exponent of the Spanish idiom. *Ricordi, N. Y.* ($1.50)

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

From left: George MacNabb, Georgiana Palmer, her pupil Bonnie Lynn Guy (holding Guild certificate), Mrs. Charles Kosmaler, and Harold Weiss. Weiss and MacNabb, both of the Eastman School faculty, gave a two-piano recital under the auspices of the Elmira Morning Musicals, of which Mrs. Kosmaler is president. Miss Palmer is Guild chairman of Elmira; Weiss and MacNabb have both been adjudicators for the Guild in Elmira.

All Guild chairmen have been mailed publicity material for their local newspapers. Included is a little skit which can be used for PTA meetings; studio, radio, or TV programs; or for publication.

Dr. Paul Pisk, formerly of California, has recently joined the faculty of the University of Texas and the Guild.

The Howard Hanson Piano Concerto will be played by Steven Barwick with the Western Kentucky State Symphony on April 24. during its three-day American Music Festival.

Hans Barth will conduct Refresher Courses from June through August at Charlotte, N. C. (Music Forum); Corpus Christi, Texas (MTA), Lake Charles, La. (McNeese College); and Mars Hill, N. C. (Mars Hill College). The Hans Barth Etudes for Piano and Orchestra will be played by the University of Alabama Orchestra in April, with Anne Koscielny as soloist.

Karen Trydahl of Thompson, N. D., pupil of Thelma Willett of the University of North Dakota, won the $100 prize in the Young Artists Contest sponsored by the Grand Forks Community Music Association. Vronsky and Babin were the judges. Eleanor R. Johnson, chairman of Guild center at Grand Forks School of Music, has sent us a program of classic and contemporary American music given by Nancy Belle Philbin of the faculty, and recently appointed Guild adjudicator.

Frances Hamilton, of Liberty, N. Y., who will receive her Guild diploma this year as a pupil of Hazel Ghazarian Skaggs, has been awarded a $200 scholarship from New England Conservatory.

Grace Mangum's pupil, Alice Bishop, of Montgomery, Ala., who has been in Guild auditions for several years, won a $200 scholarship for study in New England Conservatory next season.

Thirteen Paderewski Medal Winners from the Guild is the proud record of Tekla Staffel, Guild chairman of San Antonio, who was given a reception in honor of her 50th year of teaching. Kathryn Burkle, a pupil of Mrs. Staffel, recently won the $200 McCall award.

George Bryant, entered in auditions by Gertrude Noll, was chosen to perform with band at the Rockland County (N. Y.) MEA Festival.

Bernard Kirshbaum announces openings for advanced Guild students in positions as music counsellors in summer camps.

Donn Olson, Guild cash-prize winner entered in the auditions by Alfred Mirovitch, gave recitals in Pittsburgh and Wilkes-Barre and played a concerto with orchestra in Fergus Falls, Minn. Holda Novelo, from the same studio, has just given recitals in Mexico City, Merida, and Guadalajara.

Mr. and Mrs. Stanley Sprenger of Philadelphia announce the reopening of Harmony Hill, their Cape Cod vacation spot for musicians.

Robert Vetlesen of San Francisco announces the continuance of his Honolulu Music Camp for Boys from July 5 to August 5.

Isadore Freeman and Walter Schoeder will conduct a series of lectures in Paterson, N. J., entitled "Philharmonic Piano Playhouse," illustrated by members of the Paterson Trio and the orchestra.

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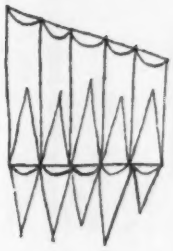

By LEON CARSON

The Organist and You

■ How far apart from each other, in spirit at least, are the men in the pew and the church organist. The organist complains—and his complaint is a healthy one—"Why do we have to have preludes and postludes? Nobody listens. What's the use?" The complaint of the man in the pew is often peevish, to the effect that the organist plays nothing worth listening to. And there we complete the vicious circle.

Yet the prelude and the postlude are vitally important elements in the church service—the first in establishing the mood for worship, and the second as a fitting conclusion to it. In a moment of righteous indignation an organist once termed the prelude "a musical doormat on which the congregation wipes its feet." By the same token, the postlude often becomes a "musical cloak" for after-service congregational babble. This situation is a distinct loss to the worshipper, and the church service itself suffers a loss of dignity. Fortunately, many churches today are attempting to remedy the situation.

The blame rests on both congregation and organist, perhaps more so on the former. Members of a congregation are justified in demanding an organist's best work, and their chances of getting it are increased if the organist is not made to feel that the function of the postlude is to camouflage gossip.

The organist is a joint leader in worship, and is expected to give his best efforts, even though the organ may be outmoded and the congregation inattentive. If he is a thoroughly trained musician, he will try to keep alive the fine musical tradition in which he has been raised. If his training is limited, suitable music of moderate difficulty is available. A steady striving on the organist's part to increase the scope of his or her repertoire can become an educational venture in which the congregation participates. If improvisation (that great excuse for incomplete preparation) must enter the picture, let the organist at least be skillful at it.

Organ and Choir Notes

■ Wilma Hoyle Jenson was heard in a recent organ recital at the Southern Baptist Theological Seminary, Louisville, Ky., playing works of Bach, Clerambault, Buxtehude, Franck, and others; and at Vassar College Chapel, Poughkeepsie, N. Y., in a program consisting of compositions by Bach, Edmundsun, Maleingreau, Karg-Elert, Messiaen, and others. . . . The March series of noonday organ recitals at St. Paul's Chapel, Columbia University, was concluded with a recital by Marilyn Mason, playing works of Bach, Nielsen, and Alain. The Commotio (Op. 58) of Nielson was here given its first performance in America. . . . The choir of Trinity School, directed by John Harms, was heard in a program on Mar. 2 in St. Thomas's Chapel, N. Y. City. . . . Poulenc's "Stabat Mater" was heard on Feb. 27 under the direction of Dr. Hugh Giles in the Central Presbyterian Church, N. Y. City. . . . Bach's "St. Matthew Passion" and Handel's "The Messiah" are scheduled for presentation at the First Presbyterian Church, N. Y. City on April 3 and 10 respectively; Willard Irving Nevins is organist and choirmaster.

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WORDS

A. 85 67 107 88 136 48 158

B. 72 55 152 145 47 116 173 59 133

C. 180 142 76 201 35 101 159 193

D. 181 130 8 104 87 39 26

E. 149 21 74 209 182 199 1 151 120 9

44 171 112

F. 18 93 113 73 54 187 110 53 121 68 82

G. 189 7 179 65 41 12 134 33 156

H. 162 36 14 81 90 139 175 195 100

J. 150 186 114 191 51 140 205 58 163 86

122 161 28

K. 96 15 84 210 20 166 154 10 106

L. 214 125 79 98 203 168 204 66 5

M. 62 92 212 155 24 200 77 178

N. 4 148 30 13 111 95

P. 108 144 63 78 46 102 61 49 75 176

118 6 34 202

Q. 89 147 183 22 40 157

R. 123 206 198 27 70 19 131

S. 31 185 119 177 196

T. 37 170 11 127 138 57

U. 211 52 115 103 42 64 174 99

V. 129 184 208 190 213 165

W. 29 105 160 132 83 23

X. 91 192 32 167 124 71 135 17 69 126

137 197 45 50 117 143

Y. 169 188 38 153 56 172 164 3 25 207

Z. 141 60 2 94 43 194 97 146 80 128 109 16

DEFINITIONS

First name, negro soprano

Haydn's patron

Last name, young American pianist

Dutch city, appelation of early Psalter

Composer of opera "The Nose"

Retarding (2 words)

County in England, home of Eric Knight's famous flying man

German composer (1819-1880): "Whittington and his Cat."

Opera by Marc Blitzstein (4 words)

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Gluck's last opera (1779)

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Scotch city in Bizet opera title

Type of English choral composition composed by Tye and Tallis.

Soprano, formerly at Met, whose real name was Sattler

Jazz dance popular c. 1918-1923

Babylonian goddess, name (altered) in D'Indy title

Opera by Strauss (with "Die"

Gradually (Ger.)

First Isolde at the Met, 1886 (Full name)

1E 2Z 3Y 4N 5L 6P 7G 8D 9E 10K 11T 12G 13N

14H 15K 16Z 17X 18F 19R 20K 21E 22Q 23W 24M 25Y 26D 27R 28J 29W 30N

31S 32X 33G 34P 35C 36H 37T 38Y 39D 40Q 41G 42U 43Z 44E 45X 46P 47B

48A 49P 50X 51J 52U 53F 54F 55B 56Y 57T 58J 59B 60Z 61P 62M

63P 64U 65G 66L 67A 68F 69X 70R 71X 72B 73F 74E 75P 76C 77M

78P 79L 80Z 81H 82F 83W 84K 85A 86J 87D 88A 89Q 90H 91X 92M 93F 94Z 95N

96K 97Z 98L 99U 100H 101C 102P 103U 104D 105W 106K 107A 108P 109Z 110F 111N 112E

113F 114J 115U 116B 117X 118P 199S 120E 121F 122J 123R 124X 125L

126X 127T 128Z 129V 130D 131R 132W 133B 134G 135X 136A 137X 138T

139H 140J 141Z 142C 143X 144P 145B 146Z 147Q 148N 149E

150J 151E 152B 153Y 154K 155M 156G 157Q 158A 159C 160W 161J

162H 163J 164Y 165V 166K 167X 168L 169Y 170T 171E 172Y 173B 174U

175H 176P 177S 178M 179G 180C 181D 182E 183Q 184V 185S

186J 187F 188Y 189G 190V 191J 192X 193C 194Z 195H 196S 197X 198R

199E 200M 201C 202P 203L 204L 205J 206R 207Y 208V 209E

210K 211U 212M 213V 214L

DIRECTIONS

To solve, first fill in the words in the opposite column according to the definitions. Then transfer the letters, by number, to the spaces above. The result will be a quotation. Reading down the initial letters of the defined words will reveal the source of the quotation. Solution to this puzzle will appear in the May issue.

SOLUTION TO MUSICAL ACROSTIC No. 13

WORDS

A. Wept
B. Abt
C. Leopold
D. Tovey
E. Episodes
F. Reese
G. Johann Christian
H. Apollo et Hyachinthus
J. Masetto
L. Salzburg
M. Twelfth
N. Ungerade Taktart
P. Rhodes
Q. Naphtha
R. Esthete
S. Refeeds
T. Mefisto
U. Occasional
V. Zelter
W. Ave Verum
X. Riff
Y. Thamos, König in Agypten

Walter James Turner — *Mozart*

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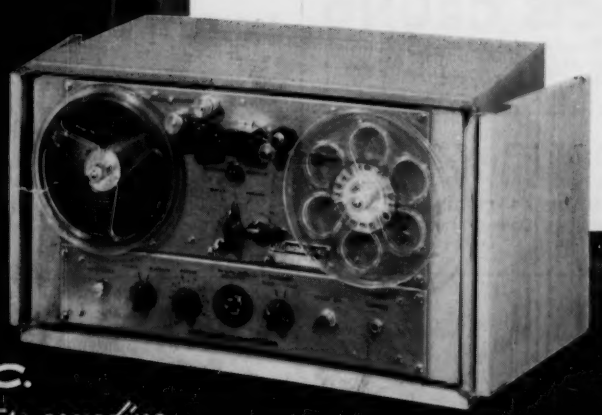

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